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# The ART NEWS

VOL. XXVIII

NEW YORK, APRIL 19, 1930

NO. 29—WEEKLY



"THE HOLY FAMILY"

JOOS VAN CLEVE, THE ELDER

Recently acquired by Colonel Michael Friedsam from the Kleinberger Galleries, New York.

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 19, 1930

## Havemeyer Sale Brings \$296,699 For Parts I and II

Highest Prices Paid for Paintings,  
Which Totaled \$241,315 in  
Dispersal at the American  
Anderson Galleries.

As was generally anticipated, the sale of the H. O. Havemeyer collection at the American Art Association-Anderson Galleries, Inc., was the most brilliant auction event of the year. Interest naturally centered primarily in the paintings. On the evening of April 10th, when these were dispersed, standing room was at a premium and competitive bidding of dealers and collectors rose almost to a frenzy. Although at the date of going to press, three sessions of the Japanese and Chinese art collection still remain to be sold, the grand total on April 16th had reached \$308,995. The prestige of the Havemeyer painting collection and the higher average of quality in this section of the sale, was undoubtedly responsible for the fact that more than two-thirds of the sales' returns reported thus far were realized during the single session devoted to these works.

Among the private collectors and dealers who competed strenuously for the outstanding canvases in the Havemeyer collection, Mr. Chester Dale proved the most determined bidder. His already notable collection of canvases by old and modern masters will be increased by many of the finest Havemeyer works not bequeathed to the Metropolitan, chief among these being the David "Portrait of a Young Girl in White," which at \$26,000 registered the highest price in the sale. The second highest bid in the dispersal was made by Mr. Etienne Bignon, whose payment of \$24,000 for Cezanne's early "L'Enlèvement" was one of the major sensations of the evening.

Among the modern paintings secured by the Dales were three Mary Cassatt's, "La Femme au Tournesol," which sold at the excellent figure of \$8,500; the "Jeune Femme Allaitant son Enfant," which fell to their bid of \$4,800 and "Fillette se Coiffant," which they secured for \$4,600. Delacroix's "Expulsion of Adam and Eve from the Garden," a study for one of the paintings in the Chambre des Deputés, was also obtained by this same collector for \$3,500. The Dale collection of Monets was enriched on this occasion by the Havemeyer "Morning Haze," for which \$2,600 was paid.

Among the paintings by old masters, Mr. Dale made two interesting purchases—the "Portrait of a Lady," by the German XVth century master, Ludger Tom Ring (\$5,200) and a "Still Life," by Willem Kalf (\$3,700).

The third highest price of the evening, \$21,000, was paid by Mr. John Ringling, whose art collection at Sarasota will be further enhanced by Goya's "The Lady with a Guitar," also known as "La Maitresse de Goya," his only purchase from the Havemeyer sale.

Several of the most interesting works by French XIXth century artists were secured by Mr. R. D. Smith, who gave \$10,500 for Manet's "Portrait of Marguerite de Conflans," \$5,500 for Mary Cassatt's "La Famille," and \$4,000 and \$2,100 respectively for two of the fine group of Courbets—"Femme Nue au Chien" and "La Femme au Chat qui Pelote."

Almost every well-known New York  
(Continued on page 20)



DESCENT FROM THE CROSS, IVORY PLAQUE, ENGLISH, XIIth CENTURY, SET IN THE BINDING OF THE "GOSPELS OF MUNSTER"

Recently acquired by the J. Pierpont Morgan Library from the Stora Art Galleries of New York.

## IVORY PLAQUE FOR MORGAN LIBRARY

The manuscript recently acquired by the J. Pierpont Morgan Library from the Stora Art Galleries of New York, is known under the name of the *Gospels of Munster* and is of the XIIth century, written on vellum in Roman characters in black, red and green. Though the manuscript is of interest, its most important feature is the ivory plaque set in the binding. This plaque is English of the XIIth century, and represents the Descent from the Cross. Several men are shown releasing the body of Christ. St. John, holding the book, is seen standing to the right of the Cross. A hand appearing out of the clouds holds the halo. On both sides are three angels. A chalice is standing below Christ's feet. The earth is represented by two orbs studded with little balls. The border is composed of a motive of little pearls divided by little bars. This and the presentation of the hand are typical of English ivories of the period and confirm the provenance. The very outstanding feature, principally from an iconographical standpoint, is the absence of the Holy Virgin.

## Friedsam Acquires Joos van Cleve's Holy Family

To the art collection of Colonel Michael Friedsam has recently been added another masterpiece, "The Holy Family," by Joos van Cleve, the Elder. This was painted about 1520 when the artist had reached the height of his powers and is considered by Dr. Max J. Friedlander and other experts as the finest of all the works by Joos van Cleve.

In the formation of his collection, which contains many treasures by Flemish, Italian, Dutch and French masters, Colonel Friedsam has been advised by Mr. Francis Kleinberger, for many years a scholar, connoisseur and dealer in this field of art and  
(Continued on page 4)

The leading authority on medieval ivories, Dr. Adolf Goldschmidt, has published this work of art in the fourth volume of his study on ivories: *Die Elfenbeinskulpturen der Romantischen Zeit*. Ivory book covers of this period are very rare, and the absence of the Virgin adds even greater interest to this example.

## PIONEER WOMAN TO BE UNVEILED

On April 22nd there will be unveiled on the Cherokee Strip, Oklahoma, Bryant Baker's monument to "The Pioneer Woman," erected by Mr. E. W. Marland, the well known oil magnate, at a cost of a quarter of a million dollars.

This monument, together with the plot of land on which it stands, has been presented to the State of Oklahoma by Mr. Marland. The plans for the unveiling and formal acceptance by the State of Oklahoma are under the personal charge of Governor W. J. Hallaway, and all public offices in the state will be closed on that day. A committee of twenty of the most prominent citizens of Oklahoma and other pioneer states has worked for months in arranging the details of the ceremony.

The monument has been erected as the result of a competition held in 1927 in which models were submitted in bronze by twelve American sculptors—Bryant Baker, A. Sterling Calder, Jo Davidson, James E. Fraser, John Gregory, F. Lynn Jenkins, Mario  
(Continued on page 5)

## Young Painters And Sculptors at Modern Museum

Forty-six Artists Under Thirty-  
Five From America and Europe  
Are Represented in Large  
Exhibition.

In its current exhibition the Museum of Modern Art has done more to justify itself and to prove itself a valuable addition to our art institutions than in all of its previous efforts. Other shows have been better in quality than this but none has been as constructive or has been so distinct a departure from the conventional. As a collection of splendid pictures the Cezanne, Van Gogh, Matisse and Seurat exhibition with which the Museum was opened has not been equaled in New York this season but it was certain of success from the beginning and might have been done as well by a private gallery or other museum. The famous American show, the second exhibition at the Museum, has been bettered on many occasions in public and private galleries and Painting in Paris has frequently been presented as well. Until the present one, none of the exhibitions has had a character which would distinguish the Museum from other places where pictures and sculptures are shown.

Although there are in New York several galleries where the work of the younger artists is occasionally shown, the Museum is the first to hold a large exhibition representative of the various tendencies in America and Europe. The exhibition is therefore the first pioneering step which the Museum has taken and the first actually modern show which has been held.

It is perfectly true that there are greater contemporary artists than those who are represented here and that even within the arbitrary age limit of thirty-five not all of the best men have been included but the exhibition does give the younger generation of painters the best chance it has yet had to speak for itself.

A great deal of it speaks with the tongues of men and of angels but has not love. Many of the painters have adopted the manners of contemporary leaders without any clear understanding of their art. Picasso, Braque, Matisse, Derain, Segonzac, Picabia, Chirico and, in America, Sloan and Pascin, have a host of ardent followers. A few hark back to Cezanne, sometimes at second hand through a slightly earlier imitator. It is quite natural that young men should reflect their masters but most of those who have contributed much of value to art have been able to stand on their own feet before they were thirty, the average age of the painters in the Museum exhibition. And there is a great difference, too, between frank copying as a method of study and thinly disguised imitation. One of the primary sins of academic painting has been the unintelligent repetition by the lesser men of the school of the technique of a few leaders and the present show makes it quite evident that the term "academic" will have to be broadened to include the followers of the so-called modernists. Except that it is a little more lively, since the original stream has not been so completely dissipated, a large part of the Museum exhibition is reminiscent of the official Academy in spirit. The evidence as presented by the painters brings forth no one who is,  
(Continued on page 6)





SWISS TAPESTRY WITH SATIRICAL SUBJECT, ABOUT 1460  
Included in the sale of the Figdor collection at Cassirer's, Berlin, early in June.

### Friedsam Acquires Joos van Cleve's Holy Family

(Continued from page 3)

president of the galleries which bear his name. Mr. Kleinberger procured "The Holy Family" at the Spiridon sale held in Berlin last May.

At the time of this sale Dr. Friedlander made the following statement in regard to this painting in particular and the collection in general:

"The collection includes several remarkable pieces, among them a treasure of the highest rank. 'The Holy Family,' painted by Joos van Cleve, seemingly of no extraordinary interest but really of the greatest importance. When we carefully examine the profusion of Madonnas which are found in many museums and galleries and bear the name of the master, we find that most of them cannot stand the test of severe criticism. There are several variants of most of these compositions.

"The panel in the Spiridon collection excels in delicacy of line and in nicety of modeling—and moreover is in perfect preservation. Very few of the Madonnas which are catalogued under the name of Joos van Cleve may be as conscientiously attributed to the master as this beautiful picture.

"It is interesting to know that apart from its rare art value, the work offers the opportunity for a criticism of comparative styles. The composition is borrowed from the Lucca Madonna of Jan van Eyck which Joos probably used as a model, either directly or from a drawing after the painting.

### Bill Introduced in Senate to Protect Buyers of Antiques

On Saturday, April 12th, Senator Robert F. Wagner introduced a bill in the Senate which is designed to protect purchasers of antiques from those who sell fraudulent articles. In presenting the bill, Senator Wagner spoke of the tremendous business in fraudulent pieces which he believes has brought huge profits to unscrupulous merchants and serious loss to collectors.

The bill, if enacted as law, will provide

"A sense of joy animates the entire composition, is revealed in the figure of Saint Joseph turning towards the child with parted lips, glows from the still life of fruits and table utensils on the parapet of this humble home. The composition is relaxed and the outer contours as well as the drawings of the original parts are softened by undulating lines.

"The panel dates from about 1520, when Joos had reached the summit of his career.

"The easy vivacity with which Joos has metamorphosed his prototype in the Spiridon picture becomes more clearly evident when we compare the replicas. Like a flower fully blown and imbued with innocent, sensuous gladness, this panel belongs to the happiest of his creations."

Last fall, at the time of the Flemish Primitive Exhibition at the Kleinberger Galleries, Dr. Max J. Friedlander made the statement in the preface to the catalogue that this charming "Holy Family" has never been surpassed in serene splendor and bright color by the master or any of his contemporaries.

vide penalties of \$1,000 or one year's imprisonment or both to which any person would be subject who ships, delivers, sells or offers for sale in interstate commerce any misrepresented article or one likely to deceive. Under the terms of the bill antiques are defined as they are in the tariff bill—rugs and carpets made before 1700, violins, etc., made before 1801, other works of art made before 1830. The text of the bill follows:

"Making unlawful the shipment in interstate or foreign commerce of misbranded antiques, and imposing a penalty therefor.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that on and after the date of the approval of this act it shall be unlawful to ship, deliver for shipment, sell, or offer for sale, in interstate or foreign commerce, any article misbranded as an antique. Any person who violates any provision of this act shall upon conviction thereof be fined not more than \$1,000, or imprisoned for not more than one year, or both.

"Section 2. For the purposes of this act:

"(a) The term 'antique' includes (1) works of art (except rugs and carpets made after the year 1700), collections in illustration of the progress of the arts, works in wood, bronze, marble, terracotta, parian, pottery, or porcelain, artistic antiquities and objects of art of ornamental character or educational value if produced prior to the year 1830; and (2) violins, violas, violoncellos and double basses, of all sizes, made prior to the year 1801.

"(b) Any article which is not an antique shall be held to be misbranded if the article (or any package, parcel, or container in which it is shipped,

delivered for shipment, sold, or offered for sale) bears, or is shipped, delivered for shipment, sold, or offered for sale under any name, description, or statement which deceives or misleads, or is intended or likely to deceive or mislead, any person into believing that such article is an antique.

"(c) The term 'person' includes an individual, partnership, association or corporation.

"(d) The term 'interstate or foreign commerce' means commerce between any State, Territory or possession, or the District of Columbia, and any place outside thereof; or between points within the same State, Terri-

tory or possession, or the District of Columbia, but through any place outside thereof; or within any Territory or possession or the District of Columbia.

"Section 3—The provisions of this act shall not apply to any common carrier with respect to any article shipped or delivered for shipment in the ordinary course of its business as a common carrier.

"Section 4—The provisions of this act shall be in addition to and not in substitution for the customs laws, the Federal Trade Commission act, and any other laws applicable to the importation or shipment in interstate of foreign commerce of antiques."



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## Pioneer Woman To Be Unveiled April 22nd

(Continued from page 3)

Korbel, Arthur Lee, H. A. MacNeil, Maurice Sterne, Wheeler Williams and Mahonri Young. An exhibition of these bronzes was held in the Reinhardt Galleries in the spring of 1927. This exhibition was sent to museums all over the country and as the result of a public vote Bryant Baker's model was selected.

Since then the sculptor has worked on the monument in his Brooklyn studio where a pioneer woman of heroic proportions was completed. The monument includes two bronze figures, one of the pioneer woman and the other of her small son, whom she holds by the hand. The bronze figure of the woman towers thirty-five feet high from the ground, standing on a fifteen-foot stone base. The group has been erected on the famous Cherokee Strip near Ponca City, Oklahoma, the last land opened to the homesteaders by the United States Government. The monument, which will perpetuate the memory of those noble women, wives and daughters of the pioneers who made the winning of the West possible, has been placed on that portion of the Cherokee Strip purchased by Mr. Marland, and adjoining a national highway.

Mr. Marland believes that although everyone is familiar with the exploits of the pioneer men and has repeatedly done them honor in both history and art, far too little attention has been paid to the women who shared their heroic sufferings, defeats and victories. He believes that this country and especially the West, owes its greatness very largely to these women whose courage and fortitude as well as physical effort made hardships bearable and created the unconquerable spirit which held men to their goal. He has said:

"Theirs was a lonely victory. Few eyes witnessed the dangers and hardships they endured, greater by far than those of a militant army. They had not only to conquer, but to hold and live off the land they conquered. The toll of life resulting from these hardships left millions of unmarked graves across this continent, graves of women who died that we might live and love this land, unknown soldiers



CARVED TRAVELING CHAIR, NORTHERN ITALY, XVth CENTURY  
Included in the sale of the Figdor collection at Cassirer's, Berlin, early in June.

of the great battle for civilization and the home. All races, all creeds, all nationalities, gave of their best and bravest women."

It is to these women that Mr. Marland has erected a memorial.

Plans are under way for the departure of a genuine covered wagon which has seen years of service from Washington, D. C., on the chassis of a truck on April 10th, arriving at Ponca City, Oklahoma, on April 22nd. By proclamation President Hoover has set the time from April 10th, 1930, to December 29th, 1930, for the observance of the memory of the "covered wagon" pioneers and to mark the Oregon Trail Centennial.

## MODERN PAINTINGS SOLD IN PARIS

PARIS—In a sale of excellent modern pictures at the Hotel Drouot on April 7th "Nature Morte au Gramophone," by Metzinger, attained 18,000 francs; "Cour de Ferme," by Vlaminck, 10,020 francs; a composition by Friesz, 5,700 francs; a picture by Léger, "Eléments Mécaniques" (in the definitive state), 6,950 francs; "La Conversation," by Per Krohg, 5,000 francs, and "Tour de Vauvert," painting on cardboard by Utrillo, 9,000 francs.

## Modern French Masters at Minneapolis Institute of Arts

MINNEAPOLIS.—A colorful and representative loan exhibition of modern French paintings is now being shown at the Institute of Arts in Minneapolis, and will continue until May 1st. Forty pictures sent from New York and Chicago and loaned by local collectors are arranged in two large exhibition galleries at the Institute.

The first room includes the Impressionists, the Post-impressionists and the Pointillists. There are typical canvases of Monet, Renoir, Sisley, Pissarro, Toulouse-Lautrec, Berthe Morisot, and Mary Cassatt. There is also an interesting Rousseau, "Gun Squad," and two ballet subjects by Degas. Seurat is represented by one of his luminous seascapes with the frame also pointed in vivid colors. In the second gallery are the younger men, Matisse, Picasso, Braque, Surville, Vlaminck, Dufresne, De Segonzac and others.

The exhibition illustrates the outstanding developments in art from the year 1873, when Renoir painted his impression of a woman in a cool, green garden, to 1922, when Matisse produced his version of a woman playing a violin against a setting of mauves and blues.

The exhibition is due to the generosity of Durand-Ruel, De Hauke & Company, M. Knoedler & Company, the Reinhardt Galleries, the Valentine Gallery, and Wildenstein & Company of New York, who sent twenty-nine paintings to Minneapolis; the Art Institute of Chicago, which has kindly

loaned four of its important collection of modern masters; and Robert Allerton of Chicago, who owns Surville's "Women at the Well," and has contributed to the exhibition its only example of that great designer.

Combined with four first rank moderns in the Institute's own collection, the Puvion de Chevannes loaned by Louis W. Hill of St. Paul, and the Pascin, a recent gift of John R. Van Derlip of Minneapolis, this showing of the radicals who have become museum pieces is the Northwest's largest and most stimulating demonstration of the theories that have led and are leading to the expression in paint of modern civilization.

## UXMAL MONUMENTS ARE DISCOVERED

NEW ORLEANS.—Frans Blom, head of Tulane University's scientific expedition to Uxmal, Yucatan, Mexico, cabled President A. B. Dinwiddie of the University on April 15th that the party had located nineteen monuments of hieroglyphs and figures of the old empire type that nullified former theories regarding the lost race of Mayans and advanced Uxmal history five hundred years, according to the Associated Press.

"We have located nineteen monuments with hieroglyphs and figures of old empire type," said the cablegram. "Highly important find. This is largest amount ever found in one Yucatan ruin at one time and extends Uxmal history five hundred years earlier, forcing change in present theories."

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## Young Painters And Sculptors at Modern Museum

(Continued from page 3)

at least as yet, a serious rival of the older men.

In sculpture the story is rather different for although there are plenty of traceable influences there is more evidence of individual character. One man in particular lifts the group to unexpected levels and if for no other reason than that his work is included the exhibition is a real success. A few of Harold Cash's sculptures have been shown in a private gallery but the present exhibition is the first opportunity which most people will have had to make his acquaintance. Unfortunately no photograph is available of the finest of his pieces, a bronze mask of D'a-Lal, in which the modeling of form and texture of surface are comparable to, though not derived from, the work of Desplau. The Negro Head, which we illustrate, is a powerful work both as sculpture and characterization. The head and torso of the full-length nude figure of D'a-Lal are bouyant and vigorous but modeled with astonishing subtlety and, though the legs seem a little lifeless in comparison, they serve to accent the vivid animation of the body. The girl's body is arched like a drawn bow, with the chest thrust forward and head proudly held.

Reuben Nakian's "Adolescence" and "Amorous Bull," both of which can be more properly seen than described, are peculiarly appropriate to a spring exhibition and Noguchi's bronze head of a girl is poetic and haunting. Duncan Ferguson is represented by a number of pieces, most of them familiar through previous exhibitions and the other sculptors show figures of men, women and animals most of which follow the conventions of the academic or modern schools.

It would be painful and probably fruitless to attempt a pursuit of the various influences at work among the painters, for the derivation of a picture is less important than its quality. The catalogue follows alphabetical



"NEGRO HEAD" (BRONZE)

By HAROLD CASH

Loaned by the artist to the current exhibition at the Museum of Modern Art.

order regardless of race, creed, or color and is as convenient a way as any to make a brief report.

A. Everett Austin, Jr., the director of the Hartford Museum, shows three highly educated watercolors; Peggy Bacon follows with three savage but humorous portraits; Jane Berlandina, who owes something to Segonzac, makes a personal contribution in her three pictures. Virginia Berresford's "Harbor" is a small but luminous picture; Edward Biberman's paintings are very thoughtfully planned experiments in sur-realism, the sophisticated school of the naive.

Brook's simple and honest canvases are something of a relief among the attempts to be remarkable which surround them. A self-portrait, which we illustrate, and a small still life are solid and almost classical. Covarrubias shows two of his Harlem watercolors, fine examples of caricature. James Davis, whose work is unfam-

iliar, paints very clever academic modern pictures.

Elsie Driggs is one of the few independents and shows three powerful and direct paintings. A man who is destined to make trouble for the experts in later years is Archele Gorki, who paints Picassos and Braques with great skill. Stephen Hirsch has four pictures of which the most notable is "Excavation." Hirsch is as keen a student as any but he has used his knowledge to strengthen his own painting. John Sloan is ably represented by Reginald Marsh's pictures.

Pollet displays an individual talent although the pictures in this exhibition, with the possible exception of the landscape, hardly do him full justice. Schulhoff adds a touch of Du Fresnoy to Pascin and produces a colorful cocktail and Ben Shahn paints blue Picassos that have the unmistakable color but not the equally characteristic design of his master.

A man who just managed to get in under the gate, for he was born on December 31st, 1894, ends the catalogue and the exhibition with a return to Romance, long-haired and dreamy-eyed, although Mr. Watkins seems to have cast an occasional hasty glance at Derain.

One gallery is devoted to watercolors by Burchfield painted between 1916 and 1918, before he had taken realism to heart. Most of them are heavily loaded with symbolism and "The Conference," which suggests his later manner, offers a relief.

## EARLY FRESCO FOUND IN PRATO

ROME. — During some recent changes in a building at Prato, where one business firm gave place to another, a wall was uncovered, on which was discovered a hitherto unknown fresco. This represents the Madonna and Child, and competent judges have attributed it to an unknown artist of the XIIIth century. It is considered to be a work of much value.—K. R. S.



"Polish Church" by Theresa Bernstein

## CURRENT EXHIBITIONS

The present schedule at these galleries is alive with events of unusual interest. You are cordially invited to view the following:

PAINTINGS by THERESA BERNSTEIN

DRAWINGS by HELEN WILLS

MURALS by EUGENE SAVAGE

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## Versailles Chateau And Gardens Renovated

PARIS.—Thanks to the generosity of John D. Rockefeller, Jr., visitors to Versailles this year will find a renovated chateau and beautified gardens, both of which have been undergoing "architectural surgery" at the hands of Catrice Bonnet, chief architect, working in co-operation with Welles Bosworth, according to *The New York Herald of Paris*.

Noses and ears have been added to ancient statues, "sick marble" has been efficiently doctored, ugly excrescences have been removed, while picturesque constructions such as the hamlet of Marie-Antoinette have been given the solid foundations which they sadly needed to prevent collapse. As for the chateau of Versailles, the repairs there have been chiefly practical. A new, lead roof—sadly needed to protect the chateau and its art treasures from deterioration—has been placed upon the structure, and an efficient fire-protection system has been installed; where necessary, new foundations and new supporting beams have been added, while the exterior carpentry work has all been renewed.

Restoration of the Cour de Marbre next will be undertaken, early this summer. This is the small courtyard enclosed by the facade and the two wings of the original hunting lodge built by Louis XIII.

Mr. Rockefeller will visit Versailles soon, it is announced, to inspect the work already completed. If he consents, a public fête in his honor will be arranged.

The first fête of the Versailles season will be Sunday, May 4th, when the "grandes eaux" will play in the park and at the basin of Neptune. Other dates are June 1st, July 6th, August 3rd, and September 7th. In the Trianon gardens, the fountains will play May 18th, June 15th, July 20th, August 17th and September 21st.

## OLD MASTERS PROMISED LOUVRE

PARIS.—Mr. Carlos de Beistegui, whose valuable donations to the Louvre museum have won him high praise, was guest of honor at a luncheon on April 7th, offered by M. Pierre Marraud, minister of public instruction and beaux-arts, according to *The New York Herald of Paris*. Numerous distinguished people were present.

In a brief address Mr. Beistegui announced that the entire collection of paintings which he now possesses is to be bequeathed to the Louvre. The collection includes canvases by David, Ingres, Meissonier, Rubens, Van Dyck and a splendid Goya which alone is worth 800,000 francs at least.

## A CONTROVERSY OVER NEGRO ART

PARIS.—It is now admitted that Negro art has, for a quarter of a century, exercised a strong influence on modern painting and sculpture. Primitive plastics, to the astonishment and indeed to the indignation of the "bourgeois," have been extolled by such painters as Derain, Matisse, Picasso and Vlaminck and have become almost classic.

And now a surprising controversy has arisen, according to *Le Journal*, over the exhibition of Negro and Oceanic art which is being held at the Pigalle Theater. Seven statuettes were judged too realistic by Baron Henri de Rothschild, who had them removed from the showing and held at the disposition of their owners, rich amateurs who had loaned them for exhibition. The chief organizer of the exhibition, Tristan Tzara, the poet, has protested against these evictions in the name of several of the "victims."

"I am astonished," he said, "that M. de Rothschild's modesty is shocked at the end of three weeks and that, giving as his excuse the fact that the exhibition is visited by young girls, he has taken such drastic steps against these charming statuettes. There is no immodesty in art but, if there could be, Negro sculpture, which is greatly stylized, may be considered a good deal more chaste than the



"MAN WITH A HAMMER"

By ALEXANDER BROOK

Loaned by the Valentine Gallery to the current exhibition at the Museum of Modern Art.

## ALLIED ARTISTS AWARD MEDALS

The Allied Artists of America opened their seventeenth annual exhibition to invited guests on April 11th at the American Fine Arts Society Building, 215 West Fifty-seventh Street, according to *The New York Times*. Through May 4th the show will be open to the public.

Wayman Adams won the Allied Artists' Medal of Honor this year with his portrait of Lillian Genth. The Brown-Bigelow Gold Medal was awarded to Franklin De Haven for his painting, "Nocturne," and the Brown-Bigelow Silver Medal went to

Sidney Dickinson for his canvas, "The Studio." Arthur J. E. Powell won the Joseph S. Isidor Prize with his painting, "Spring Morning."

Honorable mention was given to Louis F. Berneker for his canvas, "Calypso;" F. J. Mulhaupt for his painting, "March Afternoon," and G. T. Stengel for "A New England Quarry." Honorable mention in sculpture went to A. St. L. Eberle for "An East Side Study" and to Julio Kilenyi for a bronze relief.

Each year the lay associate members of the Allied Artists receive a signed artist's proof of an etching. This year the etching is by Margery A. Ryerson. The Allied Artists have tried out a novelty this year by introducing reproductions of period furniture to indicate how the paintings on exhibit would look in a home. The exhibition will be open daily from 10 to 6 p. m. and on Sundays from 1 to 6 p. m.

In connection with this exhibition, the Catherine Lorillard Wolfe Art Club is holding its thirty-third annual show of members' work in the Academy Room at 215 West Fifty-seventh Street. This exhibition will continue through April 24th.

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## New Society Reorganized Under Old Name and New Constitution

By MAURICE STERNE

When the New Society was founded, in 1920, it was called "The Society of American Painters, Sculptors and Gravers." The artists who established it had high hopes of contributing through its agency toward giving purpose and direction to the plastic and graphic arts in the United States.

Then at the end of ten years, it was felt that these hopes had not been realized. The Society had undergone many changes, among them the change of name, but mostly it was existing in a state of desuetude which was innocuous but deadening. Its members began once more to feel that it ought to be up and doing. And so at its last annual meeting a new program was adopted, a new constitution was drafted and the old name was resumed.

The Society is once more Society of American Painters, Sculptors and Gravers.

Art lovers can recall many births of art societies and many deaths, but no rejuvenations. The New Society is the first on record to have undertaken a rejuvenation. Its members recognize that the world of art, like the rest of our civilization, is a world of change and that the ideals and methods of 1920 must be transformed and renovated to be efficacious in 1930. In art and in art societies change is the rule and the alternative to progress is degeneration.

This is not less true in France than in the United States. What art society starting in with new vision and new ideals has not in the course of time gone down because it was too rigid, too unadaptable to meet and to overcome the new conditions in life and art? Every such society has given place to another. Thus out of the Artistes Français came the Société Na-

tional des Beaux Arts; the Beaux Arts gave rise to the Salon d'Automne; the Salon d'Automne to the Salon des Tuileries, and the process goes on. In France there is creative movement, generation.

Now "What is good enough for Dad is good enough for me" may be sufficient as a rule of art for those inclined that way. But what of the growing number of those not so inclined, the many talented artists who have come up during the past decade? These men compare favorably with the outstanding Europeans. The latter, as a rule, have a professional nucleus, while our men have none. "They don't belong." Were it not for the art dealers who, on occasion and with personal sacrifice, launch and sponsor these artists; were it not for the isolated crusader who fights their battles, these talented men and women would have hardly any chance to be known and would be subjected to an even greater moral and material pressure.

Unlike the members of other professions, young American artists stand alone. The doors of the older organizations are closed to them and very few would care to enter were the doors wide open. Their spirit calls for some-

thing more alive, more flexible and progressive, more in key with the temper and aspirations of the times. This is what the new organization hopes to set up—a spiritual home for the younger generation, a nucleus for the cultural unity of the plastic arts.

It is sad but true that New York has fallen far behind other American cities in the matter of comprehensive exhibitions. Everything has been split up into factions, circles, triangles, cliques. The members of the American Society of Painters, Sculptors and Gravers feel that at least an attempt should be made to bring some unity and cooperation into this conflict. They realize the difficulties, for the task will be not only to assemble different modes of expression under one roof, but to generate a more professional attitude among the artists. The difficulties are not overlooked. Never before has art been a reflection of the individual as it is today.

In a certain sense what is taking place in America is analogous to what has happened in Paris. There men from all parts of the world—from Europe, North and South America, Australia, New Zealand, Asia and Africa—have come to "partake" of life and art. A Parisian art has evolved—an art

quite different from the traditional French. Here, too, men from all continents have come, not to paint merely, but to begin a new life. Some of our best artists were either born abroad or are of foreign parentage. But between Paris and the United States there is, at least, one distinction—in Paris there are a few conscious, purely aesthetic movements toward specific goals. In the United States, just because of the diversities of race, culture and background, the unifying influence is not only technical and aesthetic, but national and human. I know of hardly a painter or sculptor who has not the urge to make his special contribution to an American art expressive of the American people and the American scene, an art which shall be as different from the art of Europe as the life of America is different from the life of Europe.

To focus and center this aspiration for the artists of America, to provide for them the group reinforcement and sense of solidarity which they need, is the underlying ideal of the American Society of Painters, Sculptors and Gravers. To be effective it requires the allegiance of the artist and the support of the public. Its officers and members bespeak both.

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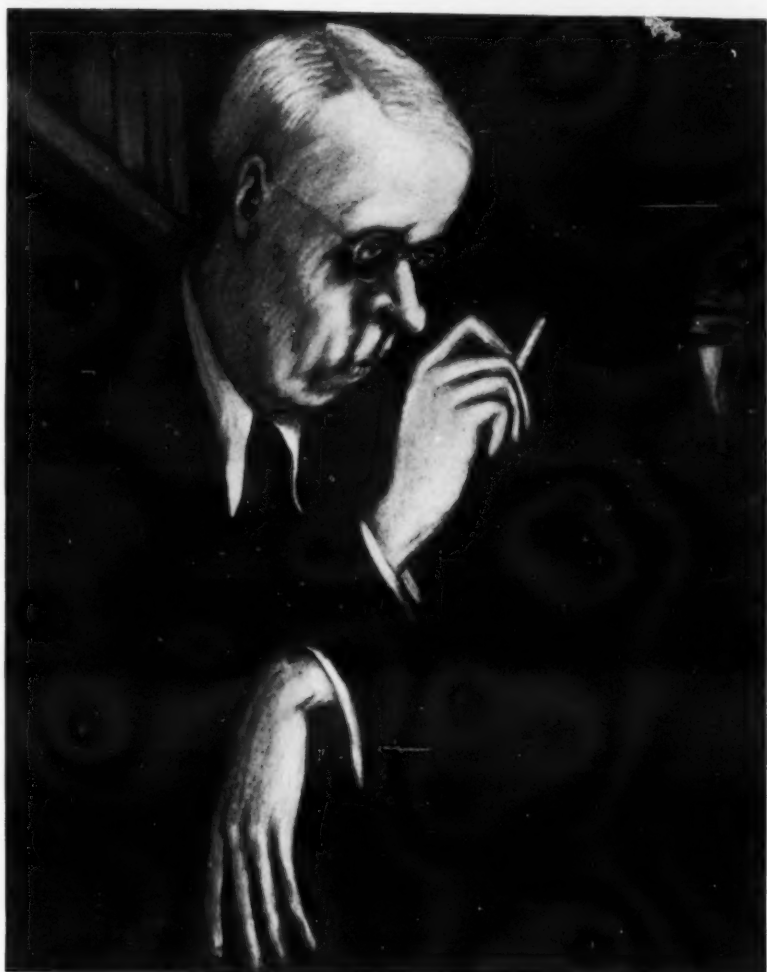
## HUNGARIAN ART TO BE SHOWN HERE

The Hungarian National Council of Fine Arts has assembled an exhibition of painting, sculpture and works of applied arts by contemporary Hungarian artists, and brought it to this country to be shown in all of the large art centers under the joint auspices of the American Federation of Arts and the American-Hungarian Foundation. The first showing will be opened on April 23rd in the National Gallery, Washington.

The work of leading Hungarian artists and sculptors is included in this exhibition, which takes the form of an exchange with the exhibition of American art recently opened in Budapest. Much of the credit for this exchange is due to the efforts of the American-Hungarian Foundation, which was formed in 1929 for the purpose of translating the ideals, aims and intellectual accomplishments of Hungary and America to one another. Never before has a group of Hungarian paintings and sculpture been brought to this country.

Among the artists whose work is included in this exhibition, which formed a part of the Barcelona Exposition in 1929 and won second prize are:

Oil paintings: Edward Ballo, Count Julius Batthyany, Augustus Benkhard, Joseph Biro, Aladar Brull, Rudolph Burghardt, Dyonisius Csanky, Stephen Csok, Aladar Edvi Illes, Adolph Fenyes, Oscar Glatz, Leopold Herman,



"SINCLAIR LEWIS"

By PEGGY BACON

Loaned by the Downtown Gallery to the current exhibition at the Museum of Modern Art.

Ethelbert Ivanyi Grunwald, Bartholomew Karlovsky, Peter Kalman, Emery Knopp, Joseph Koszta, Geza Kukan, Louis Kunffy, Nicholas Mihalovits, Robert Nadler, Aurelius Naray, Desiderius Orban, Eugene Paiss Goebel, Isaac Perlmutter, Julius Rudnay, Louis Szlanyi, Peter Szule, Elmer Vass, Stephen Zador.

Among the etchers are: Arpad Bardocz, Julius Beron, Stephen Boldizser, Julius Conrad, Aladar Edvi Illes, Joseph Gy. Sandor, Coloman Istokovits, Geza Kovesdy, Caesar Kunwald, Robert Lenard, Eugene Marothi Major, Alexander Nagy, Charles Patko, Hugh Poll, Stephen Szonyi, Aba Novak and Andred Vadasz.

The sculptors include: Eugen Bory, Geza Gsorba, Joseph Damko, Aladar Gardos, John Horvay, Geza Horvath,

Sigismund Kosfaludy Strobl, Eliza Noveshazi Kalmar, Livia Kuzmik, Nicholas Ligeli, Alexals Lux, Ethelbert Markep, Edmund Molret, John Pasztor, Louis Petri, Francis Sidlo, Stephen Szentgyorgyi and Edward Telos.

Among the Hungarian painters now living in America whose work will be included in this exhibition are: Artur Halml, known for his portraits of beautiful women; Willy Pogany, illustrator of children's books and mural decorator; Miss Elena de Hellenbranth and Miss Berthe de Hellenbranth. Alexander Finta's sculpture will be shown.

Professor Philip Marshall Brown, president of the Foundation has announced that the exhibition will be brought to New York in the fall.



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### Metropolitan Celebrates Sixtieth Anniversary At Annual Meeting

The sixtieth anniversary of the Metropolitan Museum of Art was celebrated on April 14th in the lecture room at the annual meeting of the corporation of the Museum. An address by Robert W. De Forest, president, was read by Henry W. Kent, secretary of the Museum. When the Metropolitan was founded there was not a museum in the country worthy of the name, Mr. De Forest said, and there was only one private collection of paintings of note in this country. Two years was required by the founders of the Metropolitan Museum to collect the \$250,000 necessary to establish the institution, which held its first exhibition in a dance hall.

Clarence H. Mackay was the speaker at the official opening of the Bashford Dean Memorial Gallery, which took place on the same day.

### DOWNTOWN OPENS DAYLIGHT GALLERY

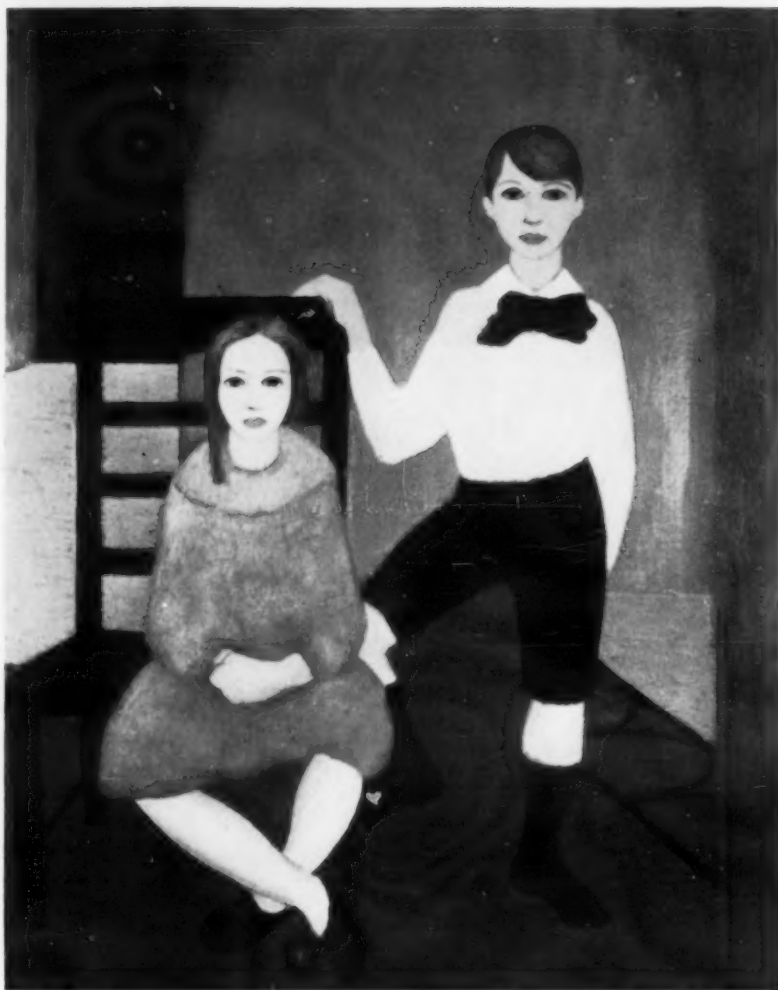
A daylight gallery, dedicated exclusively to contemporary American art, and designed, decorated and furnished by American architects and artists, was opened at the Downtown Gallery, 113 West 13th street, New York, on Saturday, April 19th. The new gallery was designed to exhibit paintings and sculpture to the best advantage, and to show how works of art may be used as elements in modern building.

Four sculptors and one painter created the architectural embellishments which make this building unique and which characterize it as a modest monument to American art. William Zorach designed the iron entrance doors of the Daylight Gallery building; the sculptured plaque over the lintel of the entrance is by Reuben Nakian; the door trim and over door plaque of the exhibition room are by Duncan Ferguson; the carved wooden panels of the picture cabinets are by Robert Laurent; the design of the floor, which is laid in several shades of colored cement, is by Marguerite Zorach. The furniture, including the specially designed revolving chairs, is by Donald Deskey. The architectural design is by the well known architect, Duncan Candler, and the construction is by F. W. Martens.

The new Daylight Gallery is a detached building in the former back yard of the Downtown Gallery. It contains a number of novel architectural features besides the embellishments by the artists. The gallery was designed from the point of view of efficiency, as well as from the point of view of beauty. The dimensions of the exhibition room, the skylight, the glass ceiling for light diffusion, the specially woven, warm gray cloth on the walls, all contribute toward a well designed interior for showing works of art.

In the four corners of the room are large niches for sculpture. These niches have revolving bases so that the sculpture may be seen from all sides. Among the minor architectural features of the new gallery is an all metal stock room, where paintings are placed in racks operating on tracks for easy handling. The building itself is of brick, handled decoratively in the facade. Between the detached Daylight Gallery and the present quarters of the Downtown Gallery is an open garden which will be used to display garden sculpture.

For its opening exhibition in the new Daylight Gallery, the Downtown Gallery has selected a group of paintings and sculpture by: Brook, Coleman, Davis, Goldthwaite, Hart, Hirsch, Karfiol, Kuhn, Pollet, Sheeler, Walkowitz, Weber, M. Zorach, Ferguson, Laurent, Nakian and W. Zorach.



"TWINS"

By EDWARD BIBERMAN

Loaned by the artist to the current exhibition at the Museum of Modern Art.

### WOMEN ARTISTS AT THE UNION LEAGUE

A private exhibition of selected paintings and small sculpture executed by members of the National Association of Women Painters and Sculptors of New York City was shown on April 13th and 14th, according to *The New York Times*, at the Union League Club.

The exhibition consisted of thirty

paintings, seven miniatures and eight pieces of sculpture. There were also three sculpture pieces by non-members. Among the exhibits were "Head of a Young Man," by Cecilia Beaux; "Louise Schacht," by Jane Freeman; "Decorative Painting," the 1929 Cooper prize painting by Ethel Louise Padlock, and "Behind the Times," by Rosamund Smith Bouve.

Two statuettes entitled "Pair of Bucking Broncos," by Sally James Farnham, featured the sculptural work, and there were exhibits by Bonnie MacLeary and Malvina Hoffman.



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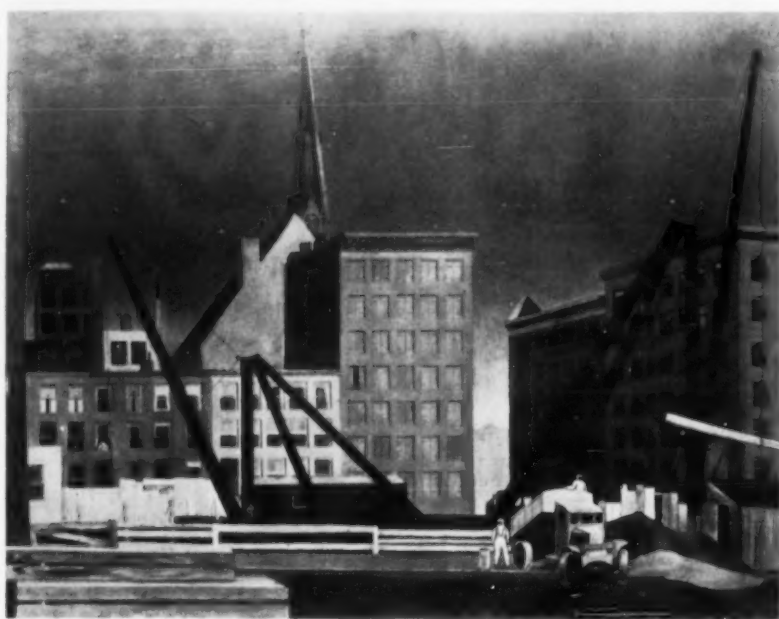


## EXHIBITIONS IN THE NEW YORK GALLERIES

ETCHINGS AND LITHO-  
GRAPHS BY DAVIES  
Kennedy Galleries

The numerous appreciations of Davies' work which have been written during the past season render somewhat superfluous any further discussion of his place in American art. The current exhibition of etchings and lithographs at the Kennedy Gallery serves as an interesting supplement to the many Davies showings which have taken place since the artist's death last year. The one hundred and thirty-eight prints on view include his most important plates from various periods, as well as groups of slighter etchings and lithographs of single figures.

The exhibition as a whole is a striking revelation of Davies' individual approach to black and white, his personal adaptations of an essentially crisp medium to the lyric delicacy of his art. Since the essence of Davies' poetry lay more in his use of linear rhythms than in pure color, his graphic oeuvre forms an unusually satisfying record of his personality. Such prints as the "Circling Doves," and "Autumn Haze," embody the artist's peculiar charm in quite as high a degree as many of the paintings. A number of colored etchings and lithographs, among which "The Temple" and "Venus" are particularly noteworthy, are an interesting feature of the showing.



"EXCAVATION"

By STEFAN HIRSCH

Loaned by the Downtown Gallery to the current exhibition at the Museum of Modern Art.

HELEN WILLS  
Grand Central Galleries

Helen Wills Moody is a comparatively unknown artist whose first exhibition in New York has just been opened at the Grand Central Galleries. A show in London last year was a great success and it is probable that the New York event will be largely attended.

For, as everybody knows, Helen Wills' fame is not dependent upon the quality of her draughtsmanship. Except that the drawings in this exhibition are among the most conscientious and determined that we have ever seen it would be much more pleasant to write an enthusiastic piece about tennis.

The drawings in the exhibition are, with two exceptions, of the ranking tennis players of America and Europe.

Each is drawn in action with absolute fidelity to pose, costume and feature but with a line so dead that all life vanishes from the figures. This line is evidently the patient result of much striving and is set down with a firm and unrelenting hand. Whether the figures are drawn from life or from photographs it is difficult to say, although the latter seems more probable because of the strange contrast between the animation of the poses and the presentation of them.

ELIOT O'HARA  
Macbeth Galleries

Reports of conditions in Soviet Russia are conflicting and contradictory. Apparently each observer sees what he looks for and brings back tales whose origins are more properly in his home town than in Moscow. Eliot O'Hara, whose watercolors of Russia are now on exhibition at the Macbeth Galleries, is no exception. The contours of the landscapes and the forms of the buildings are different from those of Massachusetts but apart from the obvious exotic shapes the watercolors perfectly reflect the spirit of New England.

Mr. O'Hara is a faithful draughtsman and has largely confined himself to impersonal landscape and architecture so that it is probable that the visual record he brings back is accurate. But whether it is or not is probably of little importance for the subject matter is the least interesting thing about his pictures. Their color is fresh and brilliant and skillfully put on; the watercolors are well composed and pleasant to look at. And it is a relief to be spared still another interpretation of the Russian soul.

JEAN DUFY  
Balzac Galleries

About twenty pictures by Jean Dufy have been put on exhibition at the Balzac Galleries. The show is a colorful one for Dufy has this time broken away from the blues and greens which have been his favorites and spread violent reds and orange over his canvases. Although more brilliant, the exhibition is not more convincing than others have been. He is a clever decorator and an excellent designer of textiles but beyond a certain virtuosity his pictures have only a minor interest.

JOHN WHORF  
Milch Galleries

Judging by the large crop of water colors now on view at Milch's, Mr. John Whorf has put in an energetic year, filled with an almost unflagging gusto for boats and circuses, lumber camps and gypsy wagons. His handling of the medium is even more skillful than in past years and many of the ship scenes especially reveal a bold assurance in his chosen medium. Although a comparatively new star in the horizon of American watercolor art, Mr. Whorf has during the last few years fully demonstrated his virtuosity in a frequently misused medium, his understanding of both the limitations and the full possibilities of a full brush and running wash.

Yet despite the technical brilliance of the present exhibition, the imaginative and intellectual deficiencies of Mr. Whorf's art become apparent as time goes on. He has a bolder eye for color than for form, a more delicate sense

(Continued on page 13)

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# EXHIBITIONS IN THE NEW YORK GALLERIES

(Continued from page 12)

of his medium than of unified pattern. The art of suggestion, of enkindling the quiescent imagination of his audience, he leaves to others. He still paints for those who demand explicit delineation of facts and the bright zest of his transcriptions, engaging though they are, never rise to lyric intensity.

## SMALL AMERICAN MASTERPIECES Ferargil Galleries

Small pictures by about a dozen American painters are now on exhibition at the Ferargil Galleries. A few of the painters, Lawson, Hassam and Loren Ford among them, are living but most of them belong to the preceding generation when America developed the strongest and most individual school it has enjoyed. There are several fine Ryders, two of them beautiful moonlit marines, a sketch by Thomas Eakins for a portrait of Mr. Schenck, a Wyant landscape, a fine Whistler, an Inness, two Hassams and several pictures by Davies.

The exhibition, both because of the size of the pictures and the dark colors in which most of them are painted, is more quiet and restful than the usual show. The paintings are not the tentative essays in originality so often seen but rather are the final statements of able men, masters of their medium and content to paint simply. It is not a show to dazzle with the first view but it invites contemplation and reveals its strength almost reluctantly.

Among the outstanding pictures are the Whistler, Davies's "River Styx," Duveneck's "Old Actor" and the Eakins sketch.

## THE BOSTON FIVE MARTHA CROCKER Delphic Galleries

Five of Boston's most independent watercolorists are holding a group exhibition at the Delphic Galleries. By far the finest landscapes have been contributed by Charles Hopkinson who, in his "Moonlight" and "Island" touches the paper lightly with a full, wet brush and leaves the rest to the imagination. Harley Perkins has apparently found Norway a welcome refuge from modernistic battling in Boston. He delights in the sharp rhythms of northern landscape, in the subdued warmth of color in villages and countryside, in the capricious angularities of old houses.

The other three exhibitors, Carl Gordon Cutler, Charles Hovey Pepper and Marion Monks Chase, all make distinctly personal, if slightly uneven contributions to the showing. Cutler's color is less convincing than his structural feeling for Maine rocks and hills. Pepper loses in pure landscape the artless vivacity of his excellent skating scene. Mrs. Chase, in her careful regard for pattern, too often sacrifices the essential freedom and spontaneity of her medium.

In another room at the Delphic Galleries eight portraits by Martha Crocker are on view. A canvas entitled "Captain Silva" immediately proclaims her a most industrious and talented pupil of Charles W. Hawthorne. When this influence is removed and the artist paints less striking types she tends towards decorative portrayals in competent academic style.

## ART BY THE THREE LATHROPS PAINTINGS BY FIVE GOTHAM ARTISTS Fifty-Sixth Street Galleries

Happily at one in their respect for academic tradition, Mrs. I. Pulis Lathrop and her two daughters, Gertrude and Dorothy, are holding their first group exhibition at the Fifty-sixth Street Galleries. Two rooms full of paintings, sculpture, watercolors and drawings are abundant evidence of family industry. Miss Gertrude Lathrop, who shows a large group of sculpture, is at her best in the modeling of young animals. The potential "cuteness" of these subjects is leav-



"THE OLD ACTOR"  
By FRANK DUENECK  
Included in the exhibition of small American masterpieces at the  
Ferargil Galleries.

ened by close observation and sly humor. The suspiciously amiable "Sammy Houston," who was a prizewinner in last year's Academy, should once more delight his admirers.

The talent of Dorothy P. Lathrop finds most congenial expression in black and white and watercolor illustrations for fairy tales, of which a considerable series are on view. There is sensitive draughtsmanship in her portrait of Walter de la Mare, but the flower paintings are conventional both in color and design. Landscapes, still lifes and portraits by I. Pulis Lathrop are distinctly decorative in treatment. She is technically most adroit in careful transcriptions of Egyptian friezes, a Japanese screen or the glaze and patterning of antique Rakka ware.

In the third floor galleries, five Gotham painters—L. Scott Bower, Gladys Brannigan, Rachel Hartley, Marion Hawthorne and Alice Judson—each contribute their quota to an exhibition that is more or less typical of spring in the art galleries. Although one or another of these artists has sought the rugged beauty of the Laurentian mountains, the picturesque port of St. Tropez and the gayety of Southampton for inspiration, their canvases as a group seem listless. Marion Hawthorne, who has merely placed some canterbury bells in a vase and painted them, gives greatest pleasure. L. Scott Bower's "Record Catch" has movement and color.

## CADWALLADER WASHBURN Keppel Galleries

Cadwallader Washburn's recent devotion to portrait etching has borne fruit in a large exhibition of fifty drypoints, now on view at Keppel's. These plates are finer than the landscape subjects of earlier years—deeper in their feeling and quite free from the Whistlerian influence which was often apparent in the Cuban and Japanese subjects. It is obvious that in these latest works Washburn has made a deep study of Rembrandt's portrait etchings. There are in the present showing tribal patriarchs, Jewish merchants and aged bedouins who suggest the favorite types of the great Dutch master. To the portrayal of these Washburn has brought both psychological penetration and brilliant craftsmanship.

If his art is explicit rather than suggestive, the unflinching realism of his method is linked with honesty and sensitive draughtsmanship. Although

many of the North African subjects might have relied solely on their picturesque appeal, each of Washburn's characterizations is highly individualized. It is a tribute both to the artist's technique and his keenness of analysis that this large showing of fifty portraits maintains an almost unflagging interest and freshness.

## CAPTAIN VIVIAN GUY Babcock Galleries

The Chicago of Captain Vivian Guy is an extraordinarily clean and cheerful place with glints of emerald green in the river and skyscrapers bathed in diluted rainbows. He may not give a truthful picture of the Windy City, but they are engaging watercolors. The same fresh and observant spirit has been brought to bear upon other characteristic phases of the American landscape—the canyons and geysers of Yellowstone Park, Niagara Falls and scenes in Arizona and New Mexico.

Captain Guy has a flexible technique, which makes delicate adaptations to the material at hand. Often he works in pure wash, with scarcely a suggestion of outline. At other times, he clearly defines details of a wide panorama, or accents the gay insouciance of his color with staccato comments in pen and ink. Only in a meticulous rendition of the Prince of Wales holding audience in Delhi does he fall from grace, and on this particular occasion, the lapse is a bad one. In addition to the American subjects, there are attractive groups of watercolors done in France and a few scattered Italian impressions.

## NURA Dudensing Galleries

Nura's entertaining children are playing their serious games in the Dudensing Galleries, making these a sort of Mother Goose old shoe. For there are a great many children, filling the large gallery, the hall and a smaller room with their laughter. Some of them are very serious and dignified and attend their teas with great solemnity.

Nura's convention for childhood is already perfectly familiar to everyone and is not likely to cause astonishment but the variety she gets with such limited means is remarkable. The pictures are all closely related, for she confines herself almost exclusively to one type of figure but each has a definite character and pattern and her color scheme is more widely varied than ever.

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## THE PIONEER WOMAN

On Tuesday, April 22nd, the final chapter in the dramatic story of the Pioneer Woman will be written. High officials of the Federal Government, Governors of States and their retinues, children of the pioneers, art dealers, a generous and idealistic millionaire and the sculptor will attend the unveiling of a monument intended to do honor to the memory of those brave women who worked with their men in opening up a new empire.

The occasion is not without solemnity. A great deal of money has been spent, the votes of the nation were gathered, in order that this monument might perfectly express public taste. The competition for the monument will be remembered. Models were submitted by several sculptors, good, bad and indifferent, and these were sent all over the country in order that the nation might make its voice heard. The result, now about to be unveiled, was inevitable.

Thirty-five feet of bronze, resting upon a pedestal of rock, will be an enduring monument, not only to the women in whose honor it has been erected, but to the culture of America as well. It will no longer be necessary for an inquisitive foreigner to search far and wide to discover the level of American taste. He can journey to Ponca City and learn the truth at once. More perfectly than any movie the Pioneer Woman tells our story.

The sculptor has achieved a remarkable thing and one which we should have believed impossible in creating an object of so great a size which would be totally without any suggestion of monumental scale. A thirty-five foot figure which belongs on a minor mantelpiece is something of a phenomenon.

At about the time of the competition for this erection, someone asked, "What is the matter with American sculpture?" If his question has remained unanswered he should now be satisfied for it is obvious that any nation which could choose the figure just completed cannot possibly inspire sculptors to create works of art. The Pioneer Woman is not the only offender although at present it is the



MONUMENT TO "THE PIONEER WOMAN"

Erected by Mr. E. W. Marland, to be unveiled on April 22nd on the Cherokee Strip, Oklahoma.

By BRYANT BAKER

largest. Our galleries and museums are filled with equally silly, sentimental works; our public parks and buildings are disfigured and desecrated by others, and so long as they are silly enough, melodramatic and banal, they are accepted by the public and praised and forgotten by the speech makers.

There is no question any more about the disease; the difficult and necessary thing is to find a cure. The first and most obvious step is to give every possible encouragement to the few sculptors in America who are able to design figures which are better than the sugary ornaments of birthday cakes. The limited market for good sculpture should be fostered and cultivated so that able men will not have to produce "garden sculpture" in order to live. Arts commissions should be brought to realize that there is a difference between sculpture and the imitations of it with which they spoil otherwise pleasant landscapes and buildings.

CURBING MODERN  
ANTIQUES

If Senator Wagner's bill to curb the sale of spurious antiques becomes law, it may be possible to put a check on a thriving industry. Certainly the volume of so-called antiques sold in this country is out of all proportion to the supply of originals.

The bill prohibits the sale or ship-

ment in interstate commerce of any article branded as an antique which does not conform with its definition as set forth in the law. To be genuine it must be more than a hundred years old. If it is less than a hundred years old, and its false labeling is done with intent to deceive, the deceiver is liable to punishment.

What the Senator from New York cannot curb is the passion of people for broken down remnants of a past age (real or copied) regardless of whether or not they possess beauty or utility. The wreck of an ancient chair which in its best day was uncomfortable, ugly and unserviceable is given a strange glamour by being labeled an "antique" and is rapturously bought by some one whose grandparents would have scornfully rejected the piece.

Incidentally, it would be a pity if Senator Wagner's bill were to curb the production of copies of good old pieces or of new pieces made in conformity with old designs. Ever since the American wing in the Metropolitan Museum of Art was opened there has been a growing demand for reproductions of fine old furniture.

In many cases these reproductions are in themselves worthy of the highest praise. So also some of the furniture made according to designs based on old models have genuine merit. Such pieces are of distinct value and help to perpetuate the best out of the

past. As a matter of fact, apart from the work of the few master craftsmen, some of the most beautiful genuine antiques in this country are adaptations from earlier English and French designs, which, in turn, go back to a previous period.

So long as these pieces are not passed off as antiques there is no reason why they should not be made and sold. The Wagner bill by penalizing their spurious characterization should at the same time be of help to dealers in genuine antiques and in copies.

From The New York Times.

## OBITUARY

## MRS. ARTHUR SACHS

Mrs. Alice Goldschmidt Sachs, wife of Arthur Sachs of the banking firm of Goldman, Sachs & Company, died on April 11th after a brief illness, according to *The New York Times*. Besides her husband she left two children, James Henry and Nadine. Funeral services were held at the residence at ten o'clock Monday morning, April 14th.

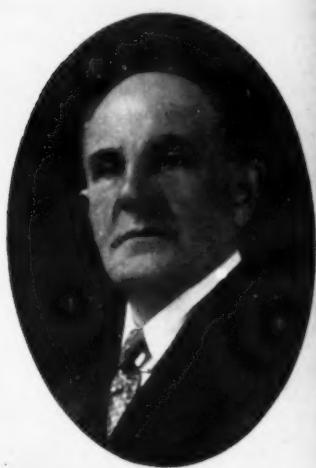
Mrs. Sachs was one of the few American women to be made a member of the Legion of Honor in recog-

nition of her life-long interest in the welfare of aspiring French artists, writers and musicians. She had been active in the affairs of the French Institute in New York, as well as the work of the recently created Spanish Institute. She was secretary of the Auxiliary Board of the Philharmonic-Symphony Society.

On November 6th, 1926, as a gift from his wife on their wedding anniversary, Mr. Sachs gave 150,000 francs toward the restoration of the Cathedral of Chartres.

## EMIL M. SPERLING

Emil M. Sperling, vice-president of the F. Kleinberger Galleries, died at his home in New York on April 12th of heart disease, at the age of fifty-nine. While a boy Mr. Sperling was brought to this country from Austria, his birthplace. Before he went into



THE LATE EMIL M. SPERLING

the art business twenty-six years ago he was associated with the New York Life Insurance Company as general manager, successively in various foreign countries. He was a colonel in the Police Reserves during the War.

His connection with the Kleinberger Galleries extended over a period of many years. During recent years he had been active in arranging annual exhibitions of French, German and Flemish primitives. These exhibitions, which attracted wide interest, were all held to benefit the many charities in which he was interested.

Mr. Sperling is survived by his wife, Mrs. Olga Sperling and three sons, Claude, Robert and Harry. Mrs. Sperling is a daughter of Francis Kleinberger, head of the Kleinberger Galleries.

Funeral services were held on Monday, April 14th, at the Riverside Memorial Chapel. Those who attended included many prominent figures in the art world, where Mr. Sperling was held in high esteem. Among those present were:

Sir Joseph Duveen, Benjamin Duveen, Mitchel Samuels, Charles Henschel, Philip Suval, Morris Grieve, Felix Wildenstein, Howard Young, John Levy, Edouard Jonas, Col. Michael Friedsam, Dr. Paul Drey, Albert Keller, Fritz Steinmeyer, Paul M. Byk, B. Benguiat, Leon Schinas, Fred Silberman, George Hardt and S. W. Frankel.

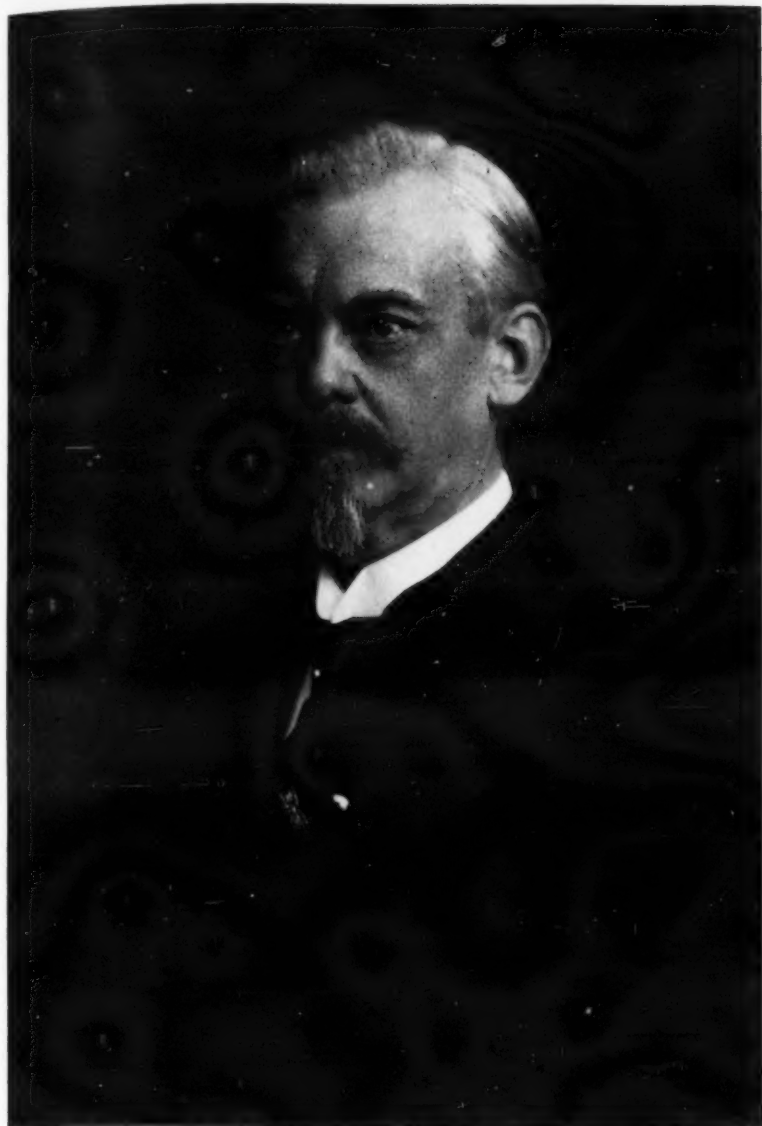
## WILFRED M. VOYNICH

Wilfred M. Voynich, noted bibliophile and authority on medieval manuscripts, died on March 19th in Roosevelt Hospital after a prolonged illness, according to *The New York Times*. He was sixty-four years old. He is survived by a widow, Mrs. Ethel L. Voynich, a novelist.

Mr. Voynich, who had resided here

(Continued on page 15)





THE LATE HOFSTEDE DE GROOT

#### HOFSTEDE DE GROOT

Hofstede de Groot, the famous Dutch art historian and expert, died at The Hague on April 14th. He was sixty-six years old.

De Groot had occupied a high position as a scholar for many years and had, by his researches, greatly increased the world's knowledge of the

old masters. His special field was in Dutch painting. He was the author of the *Catalogue of Dutch Painting*, in seven volumes, which has become the standard work on that subject, and of innumerable shorter works, essays and articles. He catalogued many famous collections and was of the greatest service to many private collectors and to the state museums of Holland.

#### WILFRED M. VOYNICH

(Continued from page 14)

for fifteen years, had spent many years in the study of medieval culture and possessed a large collection of rare manuscripts, acquired during his travels in many countries. A year ago he presented to the Library of Congress a XVth century Latin translation of the letters ascribed to Phalaris, tyrant of Agrigentum, Sicily. He previously had given to the library a XIVth century illuminated text on vellum of the sixth book of Decretals, prepared by a committee of canonists under Pope Boniface VIII.

A notable event in Mr. Voynich's career was his discovery of the famous "lost manuscript" attributed to the medieval English philosopher and scientist, Roger Bacon, which was written in an intricate cipher code. The manuscript, which has not yet been completely translated, is in the collection owned by Mr. Voynich at his death.

He was active in a movement to establish in the United States libraries for stimulation of research in the culture of past ages. He had offices at 33 West Forty-second Street and resided at the Commodore Hotel.

#### PERCIVAL M. BARKER

Dr. Percival M. Barker, who was a captain in the Medical Corps in the World War, died on April 10th at the age of forty-eight in his room at the Columbia University Club, 4 West

Forty-third Street, where he had resided for the last year, according to *The New York Times*. He is survived by a brother, Stephen Barker, of Short Hills, New Jersey, and a sister, Mrs F. Raymond Lefferts, of Flushing. His wife, Alice Hearn, a daughter of George Hearn, died several years ago. The funeral services were held privately.

A graduate of the College of Physicians and Surgeons, Dr. Barker had practiced medicine here until the War. He was a member of the Grollier Club and was well known as a collector of rare books. In January, 1928, a group of volumes from his library were sold at the Anderson Gallery for \$16,616. He had also owned valuable pieces of old silver.

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## RARE SARCOPHAGUS IN RA OUER TOMB

CAIRO.—The tomb of Ra Ouer, near the pyramids, continues to reveal interesting discoveries, according to a *New York Times* report. The latest is a magnificent sarcophagus embellished with eighteen different designs, including a chess board and men. This is a unique find in an Egyptian tomb and intriguing to archaeologists, owing to the claim of Persia and China to have been originators of the game.

The sarcophagus also provides the key to a hieroglyphic sign denoting the word "stability." This will enable further deciphering. In this connection, it is interesting to remember that Ra Ouer's titles included that of keeper of the secrets of the sacred language.

For the first time the lotus flower is represented in its original form before grafting processes, and botanists are interested in discovering an explanation of the difference between the papyrus bud and the lotus bud for the first time in Egyptological research. The sarcophagus was also found to be inscribed with a complete funerary formula in bas-relief.

The excavator, Professor Selim Hassan Bey, in the course of his operations chanced upon the sarcophagus, which was supposed to contain the remains of the great arch-priest, Ra Ouer, himself. It was submerged in water, caused by the infiltration of the River Nile. Further investigation led to the abandonment of the theory and operations are now



FLORENTINE CARVED WALNUT TABLE, XVIth CENTURY

Purchased by French and Company for \$20,000 at the recent sale of the Benguiat collection at the American-Anderson Galleries. This is the highest price ever paid at public sale for a Renaissance table.

being conducted beneath the spot where the statue of Ra Ouer was found. Here the most important steles were found, the inscriptions which are

expected to throw light on the relations of Pharaoh and the priesthood, showing the absolutism of the priests and the superstitions and fears of the

kings, which is interesting also from the viewpoint of the Hebrew struggle with Pharaoh.

Professor Selim Hassan has been

## SALONS TO OPEN ON APRIL 22ND

The eighth annual exhibition of the Salons of America will open at the American-Anderson Galleries on Tuesday, April 22nd. The private view will be held on Tuesday evening and the exhibition will be open to the public for three weeks following.

The exhibition will be the largest in the history of the organization, about five hundred works being included. Artists from all parts of the world will be represented, both painters and sculptors of established reputation and others whose work will be shown here for the first time.

Wood Gaylor, president of the group, which was organized eight years ago for the purpose of holding non-jury exhibitions annually with a guarantee of adequate lighting and proper placement for each work, announced that more than five hundred pictures had been refused for lack of space.

Purchase of several works from the exhibition will be made by the committee in charge of the Hamilton Easter Field Foundation Fund, which buys paintings and sculpture each year to be added to a collection which will eventually be presented to an American Museum.

invited by German universities to lecture on Ra Ouer's tomb this summer. He hopes to visit America later for the same purpose.



Portrait of a Man  
By Lucas Cranach—the Elder

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**Rembrandt's "Lady With a Fan" Bought  
By Mrs. Nielson**

Announcement has been made in Chicago that Rembrandt's "Lady With a Fan," illustrated in last week's issue of THE ART NEWS, was purchased from Scott and Fowles of New York by Mrs. Francis Nielson. The painting, formerly in the collection of Lord Leconfield, was brought to America some years ago and was exhibited at Knoedler's in 1928.

**FURNITURE IN  
LONDON SALE**

LONDON. — English pottery and porcelain, English and French furniture, needlework, tapestries, ships' models, etc., realized £3,949 at Sotheby's on March 28th. Among the lots sold by order of the executors of the late Sir John A. Noble were the following:—An early Georgian needlework settee, with high back, upholstered in fine gros and petit point needlework of floral design, was bought by Sir W. Burrell for £395—this settee was at Hughenden during Lord Beaconsfield's occupation, and was purchased by the late Lady Noble in the eighties; a set of eight Hepplewhite mahogany chairs, two armchairs with carved arms, and six side chairs with wide undulating backs, carved with a patera and acorn pendants on either side — £250 (Birkett); and a set of six Chippendale mahogany chairs, with interlaced

backs carved at the top with honeysuckle and acorn pendants, £125 (G. G. Adams). The other properties included part of a dinner service, by Bloor, of Derby, painted with a shield of arms of four impaled coats, with heavily gilt borders on royal blue ground, £200 (J. R. Thomas); a small walnut

bureau bookcase of Queen Anne design, with mirror panel door, 26 inches wide, 73 inches high, £120 (G. G. Adams); a Chippendale gilt mirror, carved in the Chinese taste, surmounted by a pagoda-like top, 6½ feet high by 4½ feet wide, £80 (R. Cox); a ship model, of Le Muret, a French man-of-war of the Nelson

period, the model in the original glass case, 16½ inches long, £98 (Herbert); a Chippendale mahogany armchair, finely carved, with claw and ball feet, £74 (Herbert); a Ralph Wood figure of "The Sweep," 17½ inches, £54; and a Ralph Wood toby jug, 10 inches high, £42 (both bought by Permain).



**FILIGREE RELIQUARY, FLEMISH, ABOUT 1230-1250**

Recently sold to the Detroit Institute of Arts by Bachstitz, Inc. The wooden box of this rectangular reliquary, with hipped roof cover, is lined inside and outside with red velvet. The five planes of the cover and the four outer sides of the box are covered with perforated plates of silver filigree. This is held by narrow rims and forms a scroll set with small rosettes. Each panel is decorated with three rows of red, blue and green pastes, soldered on in plain box setting. On the front a clasp of modern workmanship is set with three pastes and filigree work. The box rests on four crouching lions, of which the front pair, of copper gilt, is original. The filigree plates are partly repaired and some of the pastes renewed.

**720 GUINEAS FOR  
LOUIS XV SUITE**

LONDON.—Christie's sale on March 27th of old furniture, decorative objects, and tapestry included the properties of the late Major John Hunter Reynolds, of Grays, Essex, of the late Mr. F. J. Tompson, of Parkside, Wimbledon, and others, the total being £7,572.

The more important prices were realized by some of the anonymous properties, and these included a suite of Louis XV furniture, a settee and eight fauteuils with gilt frameworks carved with flowers, upholstered in flowered cream silk brocade, stamped L. Delanois, which fetched 720 guineas (H. Simmons). Two Queen Anne walnut chairs, carved with shells, etc., brought 430 guineas (M. Harris); a pair of Chippendale mahogany armchairs, pierced with lattice-work in the Chinese taste—100 guineas; a Georgian mahogany bookcase, 6 feet wide—190 guineas (both bought by Messrs. Mallett); a pair of Louis XV ormolu andirons designed as scrollwork and foliage, 18 inches high—105 guineas (Speelman); an Italian walnut commode carved with amorini supporting a coat-of-arms, 65 inches wide, XVIth century—285 guineas (I. R. Thomas); another, with a shield painted with a coat of arms, 6 feet wide, XVIth century—160 guineas (Bossi); and a panel of Flemish tapestry, with a subject from Roman history, about 10 feet by 15 feet, XVIth century—270 guineas (Mason). In the Reynolds property a mirror in frame of embroidery with figures of Charles I. and Henrietta Maria in stump work and classical portraits in colored silks on satin, 35 inches by 30 inches, fetched 480 guineas (L. R. Thomas).

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## ROCK-CRYSTAL CUP BRINGS £1,500

LONDON.—According to A. C. R. Carter in *The Daily Telegraph*, "a bit of glass" which had been sent to Christie's was found after being cleaned, to be rock-crystal cup, beautifully engraved with figures of Apollo, Diana, and Daphne. Further, the faded silver-gilt mounts, with a little figure of a warrior on the domed cover, were concealing the mark of that eminent Elizabethan craftsman, Thomas Bampton, of the Falcon.

On March 26th Mr. Ernest Permain paid £1,500 for this unconsidered trifle, yet this price was not so much as that given in 1902—£3,000—for the same maker's rock-crystal and silver-gilt salt cellar.

This is by no means the first time that an owner has been unaware of a treasure. Tom Hodge, formerly of Sotheby's, once told me that, after spending days in the library of a Scottish castle, he found at the last moment a copy of the first printed Bible. Moreover, he discovered it—not in the library—but in a disused medicine cupboard at the back of some old bottles.

Then, too, there was the famous instance when Christie's representative insisted on inspecting the butler's pantry at Beau-Desert, and found among the "glass," to the trusty servant's surprise, a superb rock-crystal and silver-gilt ewer, which afterwards fetched 4,000 guineas on February 24th, 1905. Search the pantry—and all the cupboards—would seem to be the true *mot d'ordre* to any conscientious maker of inventories.

Some days ago I recounted how a little panel picture was found in the housekeeper's lobby of a London house, which, when offered at Christie's, was discovered to bear signs of Rembrandt's brush, and attained a bid of 1,300 guineas. Yet the late owner in his day was a wise collector and had stipulated that the best pictures which he owned should remain with his family. He was aware, however, of the probable value of a Charles I plain goblet, dated 1626, with the maker's monogram CC, with a tree between and two pellets above.

This appeared also at Christie's, and the market showed its appreciation by beginning the bidding at 900s an ounce, which rapidly reached as much as 1,050s an ounce, the winning call again of Mr. Ernest Permain. As this V-shaped cup weighed 8oz 3dwt the sum came to £427 17s 6d.

There were other high prices. Among some old silver sent from Oakham was a small plain chocolate-pot,

## VENETIAN DEALER UNDER ARREST

ROME.—The noted Venetian antiquarian, Giacomo Zeni, was recently arrested at the Italian frontier, on his return from Paris. The order for his arrest was issued some time ago by the authorities of his native city. He is considered guilty of complicity in the theft of the famous illuminated psalm book of the XIVth century, which disappeared from the church of San Salvatore in November, 1928. It will be remembered that this work was found and restored to Venice.

Besides this charge against Zeni, he is also suspected of being responsible for the disappearance of six antique candelabra, of some hangings and other objects, all from the same church in San Salvatore. Furthermore, he has been denounced for having broken the laws against sending objects of art out of Italy.—K. R. S.

by Paul Lamerie, 1732, which realized 280s an ounce, £152 8s (Comyns), and Mr. Lionel Crichton gave 230s, £86 5s, for a Queen Anne feeding cup and cover, with fluted scroll handles, by John East, 1712. As for the rest of a lively sale among some rat-tailed spoons were six dated 1677, with the maker's mark IS crowned, which reached 185s £105 18s 3d. Mention should also be made of a plain cream-jug, 1729, weighing less than 2oz, £24 19s 6d, at 270s (Beard).

That old English needlework continues to be appreciated was proved on March 27th when a mirror with figures of Charles I and Henrietta Maria in stumpwork and portraits of classical



IRISH SILVER CUP, DUBLIN, 1693-5

By THOMAS BOLTON

Presented to the Boston Museum of Fine Arts by Richard C. Paine, Esq.

subjects in embroidery round the border, fetched as much as 480 guineas (J. R. Thomas). Two Queen Anne walnut chairs, too, on cabriole legs, caused keen competition and brought 130 guineas (M. Harris). French rivals strove to win a Louis Quinze

suite by L. Delanois, but Mr. Harry Simmons staved them off at 720 guineas. The total of the day's sale came to £7,572; a pair of panels of Mortlake tapestry of rural scenes by Thomas Poyntz, realizing 600 guineas (Benjamin).

## Fine Example of Irish Plate Given To Boston Museum

BOSTON.—One of the finest known examples of Irish plate, a two-handled silver cup made by Thomas Bolton of Dublin in 1693-1695, has been presented to the Museum of Fine Arts, Boston, by Richard C. Paine, Esq. It measures 11¼ inches high by 13¼ inches across the handles and the original weight of 95 oz., recorded by the maker on the base, is now after two hundred years, 93 oz. 10 dwt.

The cup was formerly in the collection of plate owned by Lord Carbery of Castle Freke, County Cork, Ireland, to whom it probably came through his wife as the engraved crest of a crown and sceptre contemporary with the date of the cup are not his. The cup is transitional in style between the straight-sided porringers of the Period of Charles II and the large two-handled cups made with and without covers during the reign of Queen Anne.

Many references to the maker, Thomas Bolton, are found in the records of the Dublin Guild of Goldsmiths, which are almost complete from 1638 on. Hall-marks of the cup are found on the base and cover and include an old English K, and a script T B conjoined in shield shaped punches and the crowned harp.

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"BRITISH COLUMBIAN INDIAN" By W. LANGDON KIHN  
In the exhibition of recent portraits and drawings by Kihn at the Charpentier Galleries, Paris.

## SPANISH ART SHOWN IN ROME

ROME.—About the middle of April there was inaugurated in the Palace of the Belle Arti in Rome, an exhibition of antique Spanish art from the collection of Count Contini Bonacossi. Among the sixty paintings on view there are seven examples by Velasquez, ten by Greco, eight by Goya, four Murillos, etc. Italians are thus able to study at first hand a remarkable collection of Spanish works which have few parallels in the museums of this country. The exhibition is also of particular interest as a revelation of the strong influence of Italian art upon many of the great Spanish painters.

The number of masterpieces on view makes the exhibition a real event in the Roman art world, especially when one realizes that in the last large showing of Spanish art, held in New York in 1928, the combined contributions of American public and private galleries yielded a total of but sixty-seven pictures.

Signor Mussolini is the patron of the show, and the committee of honor is composed of the Spanish ambassador to the Quirinal, the Director of the Spanish Academy, Professor Roberto Paribeni, and several other prominent persons.—K. R. S.

## RECENT WORK IN HERCULANEUM

ROME.—On the coming anniversary of the birth of Rome, the new monumental entrance to Herculaneum will be inaugurated, and the fine road of access to the excavations thrown open. The work is almost completed and the pavement is now being finished.

At the same time, the excavations and restoration of a house which must have belonged to a rich man are nearly concluded. This house is particularly important both because of its size and its finely frescoed walls. The pavements are in beautiful mosaic formed of rare marble in various colors. Thus far there have been brought to light the vestibule, the impluvium, the peristyle, the garden, the tablinum with frescoed walls, etc.

By April 21st it is hoped that this ancient dwelling will be completely in order so that studious visitors may view the entire house.—K. R. S.

## AUBUSSONS SOLD AT HOTEL DROUOT

PARIS.—Furniture, art objects, paintings and tapestries, belonging to M. B., were sold at the Hotel Drouot on April 4th. In this select ensemble was an Aubusson carpet of Louis XV's time which fell to a bid of 29,100 francs. Other fine lots were: a Directory period sofa in mahogany and cherry wood, which fetched 8,700 francs; a XVIIIth century two piece sideboard, 4,100 francs; a Regency period chest of drawers, 2,150 francs; a XVIIth century Aubusson "verdure"

## FAR EASTERN ART IN PARIS SALE

PARIS.—At a sale of art objects of the Far East, held at the Hotel Drouot on April 4th, the interesting prices which were obtained prove how firm is the demand for these pieces. A statuette of Buddha seated, in silver bronze, XVIIIth century Burman work, was run up to 10,200 francs. Another Buddha in gilt bronze attained 5,900 francs; an XVIIIth century statuette in gilt bronze ornamented with gems, 4,000 francs; two candlesticks in enameled silver, 4,100 francs;

## AGRA CARPET BRINGS 1,000 GNS.

LONDON.—Messrs. Robinson and Fisher concluded on March 27th at Willis's Rooms the two days' sale of the old English furniture tapestries, carpets, etc., of the late Mr. Frank Bibby, of Hardwicke Grange, Hadnall, Shrewsbury. The total amounted to £7,700. A fine Agra carpet of Ispahan design, red ground with floral design, 24½ feet by 15 feet, fetched 660 guineas (Oundjian); a panel of

a three-headed divinity in gilt bronze, 2,820 francs, and another, seated on a throne, 2,200 francs.

XVIIIth century Brussels tapestry, with a landscape and pastoral figures after Boucher, 16 feet by nearly 8 feet—400 guineas (Camerons); a Chinese tortoiseshell lacquer cabinet with gold lacquer decorations, and chased gilt metal mounts, 40 inches wide—880 guineas (Mallett); a set of six Adam carved gilt elbow chairs, upholstered in silk tapestry—95 guineas (M. Harris); Thomas Chippendale, *The Director*, 1762, third edition—£120 (Batsford); a set of six hunting pictures by J. N. Sartorius, each 17 inches by 14 inches, signed and dated—300 guineas (Holliday); and a fine Agra carpet of Ispahan design, red ground with floral design, 19½ by 12½ feet—1,000 guineas (Oundjian).

# Sale of the Collection of Dr. ALBERT FIGDOR PART I FIRST AUCTION in VIENNA EARLY IN JUNE, 1930

Tapestries of the Middle Ages, Velvets and Silks of the XIVth-XVIIIth centuries, Laces and Embroideries, Oriental Carpets, Objects of lead and tin from the Middle Ages and the Renaissance, Goldsmiths' works of silver, copper and bronze, Furniture of the Middle Ages and of the Renaissance from Germany, France, Italy and Spain.

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## Havemeyer Sale Brings \$296,699 for Parts I and II

(Continued from page 3)

dealer took an active part in the bidding and vigorous competition took place among them for even the comparatively minor paintings in the collection. "Desdemona Repulsed by her Father," by Delacroix, went to Knoedler & Company for \$4,100. A self-portrait by Mary Cassatt, said to be the only extant example by this artist, was secured by Edouard Jonas for \$4,300, who also gave \$4,500 for Sisley's "Bords de Seine." \$15,000 was paid by O. B. Cintas for El Greco's "St. Peter," which registered the fourth highest figure in the dispersal. The Courbet still lifes aroused the anticipated interest, the Van Diemen Galleries securing the "Fruit et Legumes" for \$1,100, "Les Remouleurs" going to Scott & Fowles for \$3,100 and the "Portrait of a Lady in Black" to the Kraushaar Galleries for \$2,300. The latter firm also purchased "The Christ at Emmaus" by Decamps for \$1,600. A "Sunset Landscape" by Aert van der Neer fell to the Boehler & Steinmeyer bid of \$1,100, while the "Portrait of a Gentleman" by Ludger Tom Ring was likewise secured by them.

Other of the more noteworthy prices in the sale include the \$5,500 paid by H. E. Russell, Agent, for Claude Monet's "Village Street," \$6,100 for the portrait of King Philip IV, attributed to Velasquez; and \$4,500 for a canvas

thought to be a self-portrait by Rembrandt. Both of the latter works were bought by J. M. Hardy. Codde's interesting "Une Famille Hollandaise" was secured by William Brown for \$2,200, while one of the finest of the Corots, the "Paysage au Bord d'un Lac," went to O. B. Carrott for \$3,500. A complete list of the prices on the paintings, with names of the purchasers, may be found in the lists at the conclusion of this article.

As we previously remarked, the other sessions of the Havemeyer sale fell considerably below the painting dispersal both in the interest aroused and in the range of prices. In the afternoon session on April 10th, which formed the first session of the sale, the ancient Egyptian, Syrian and Roman glass was sold, bringing a total of \$13,257.50. There were no objects in this group which brought as much as one thousand dollars, the highest price being the \$750, paid by Horace Laurinell, for a core-wound sapphire blue glass oenochoe. The other most important items were purchased by J. Z. Noorian, who gave \$625 for an iridescent glass lekythos, \$400 for a glass oenochoe with iridescence and \$280 for an amphora with similar enrustations.

In the second session of this part of the Havemeyer collection, held on April 11th, oriental rugs and Mohammedan pottery formed the most interesting groups. The \$1,000 paid by Mrs. E. K. Dunham for a Bijur carpet and the \$850 given by Costikyan for an antique Chinese floral carpet, were the highest figures in an afternoon which totaled \$17,134 for some two hundred items.

In the last session of Part II, which

took place on Saturday, April 12th, the range of prices was a trifle higher and the Mohammedan, Hispano-Moresque and Italian pottery which was the chief feature of the dispersal, brought some good prices. F. Kou-chakji, who gave \$1,225 for a tour-quoise glazed two-handled vessel, Greco-Roman of the IIrd-IIIrd century A.D., carried off the chief prize of the afternoon. A Gubbio luster plaque of the XVIth century went to E. Oulman for \$850, while an Urbino specimen, dated 1535, was secured by A. de Cordova for \$700. The same figure was paid by the Stora Art Galleries for a decorated Gubbio plaque of the XVIth century. Among the miscellaneous objects at the conclusion of the sale was a French Gothic marriage tapestry panel, for which J. B. Jones gave \$850, and a sculptured marble head of the Graeco-Roman period, secured by O. B. Cintas for \$750. The \$24,992.50 brought in by this session raised the grand total for Part II to \$55,384.25.

Although not of primary interest to readers of THE ART NEWS, it is worthy of note that the Stradivarius and the Rogeri violoncello, included in the painting dispersal, brought \$8,500 and \$2,700 respectively. Since reports are thus far only available on the first three sessions of Part III of the Havemeyer collection (Japanese and Chinese art) the report on these items will be reserved in its entirety for our next issue. In addition to the complete list of painting prices, we print below the more important of the items sold in Part II of the Havemeyer collection.

### HAVEMEYER PAINTINGS

- 1—Canade, Vincent. "Head of a Young Girl," panel, 10x8 inches; Pauline Haggarty.....\$50
- 2—Piette-Montfoucault, L. d'ov. "Landscape with Figures," gouache, 7½x7½ inches; W. Willett.....\$100

- 3—Sears, Sarah C. "Flowers," watercolor, 10x13½ inches; W. C. Loring.....\$30
- 4—Colman, Samuel. "Early Evening: Ossipee, N. H.," watercolor, 8½x12½ inches; Mrs. S. Fusi.....\$40
- 5—Colman, Samuel. "Marche Neuf: Amsterdam," canvas, 8½x11 inches; Charles Henry.....\$55
- 6—Ranger, Henry Ward. "Autumn," watercolor, 13½x10½ inches; Meade.....\$125
- 7—Colman, Samuel. "Dutch Canal with Windmills," canvas, 9x12½ inches; Meade.....\$80
- 8—Currier, J. Frank. "Landscape," watercolor, 9½x14½ inches; Joseph Durst.....\$40
- 9—Tryon, Dwight W. "Crescent Moon," pastel, 8½x10 inches; Ferargil Galleries.....\$130
- 10—Smith, Henry Pember. "On Fastnet Light, Ireland," watercolor, 11¼x10¾ inches; Charles Henry.....\$40
- 11—Ranger, Henry Ward. "Evening at Lydd," watercolor, 10½x13½ inches; Joseph Durst.....\$120
- 12—Wiggins, Carleton. "Landscape," watercolor, 11x15 inches; Charles Henry.....\$80
- 13—Colman, Samuel. "Lakeside Landscape with Figure and Cattle," watercolor, 9½x20 inches; M. Tanenbaum.....\$50
- 14—De Haas, Mauritz Frederick Hendrik. "Herring Boats at Scheveningen," watercolor, 10x13½ inches; A. Rudert, agent.....\$50
- 15—Sartain, William. "Head of an Italian Girl," canvas, 18½x15 inches; A. Rudert, agent.....\$175
- 16—Colman, Samuel. "Mt. Hood, Columbia River," watercolor, 9x21½ inches; Samuel Colman.....\$60
- 17—Colman, Samuel. "Mojave Desert, California," watercolor, 9x20 inches; J. W. Spencer.....\$60
- 18—Wiggins, Carleton. "Near Fontainebleau," watercolor, 15½x21½ inches; A. Rudert, agent.....\$60
- 19—Currier, J. Frank. "Landscape," watercolor, 14½x12½ inches; Joseph Felshin.....\$30
- 20—Gifford, Robert Swain. "El Outala: Algeria," watercolor, 10x17 inches; M. Tanenbaum.....\$25
- 21—Smillie, George Henry. "Oaks Near Portland, Maine," watercolor, 12x21 inches; A. Rudert, agent.....\$60
- 22—Weir, Julian Alden. "The Quay," chalk drawing, 10½x13½ inches; Ferargil Galleries.....\$100
- 23—Currier, J. Frank. "Landscape," watercolor, 16½x26 inches; Joseph Felshin.....\$55
- 24—Tryon, Dwight W. "Country Landscape," watercolor, 16½x28½ inches; Mrs. B. M. Heyman.....\$150
- 25—Colman, Samuel. "Autumn Twilight:

- Farmington, Conn.," watercolor 10x17 inches; M. Willett.....\$70
- 26—Maurer, Albert H. "Still Life," canvas, 21½x18 inches; Ferargil Galleries.....\$40
- 27—Colman, Samuel. "Venice: The Doge's Palace and Campanile," watercolor, 39½x26½ inches; Samuel Colman.....\$70
- 28—Troyn, Constant. "Landscape and Cattle," chalk drawing, 12x17½ inches; O. B. Carrott.....\$150
- 29—Millet, Jean Francois. "Temptation of St. Hilarion," crayon drawing, 14x16½ inches; W. C. Loring.....\$350
- 30—Unknown. "Jonquills," pastel, 21x17 inches; N. S. Goetz.....\$180
- 31—D'Espagnat, Georges. "Course a la Voile," canvas, 21½x28½ inches; Mansfield Ferry.....\$220
- 32—Pissarro, Camille. "Fruit Painting: The Cabbage Gatherers," canvas, 12x22 inches; W. F. La Porte.....\$650
- 33—Decamps, Alexandre Gabriel. "The Peasant Lad," canvas, 10x8 inches; Arnold Seligmann, Rey and Company.....\$225
- 34—Durer, Albrecht (Attributed to). "The Handkerchief of St. Veronica, with Two Angels," on copper, 5½x11 inches; A. Michael.....\$175
- 35—Courbet, Gustave. "Nature Morte," cradled panel, 8x14½ inches; Joseph Brummer.....\$425
- 36—Metting, Louis Felix Victor. "La Domestique," panel, 16x12½ inches; N. S. Goetz.....\$200
- 37—Decamps, Alexandre Gabriel. "Evivons de Smyrna," panel, 9½x13½ inches; Scott and Fowles.....\$450
- 38—Decamps, Alexandre Gabriel. "Eastern Travels," canvas, 10x13 inches; Scott and Fowles.....\$450
- 39—Verdihan, Louis Mathieu. "Still Life," canvas, 29x20 inches; Kraushaar Galleries.....\$100
- 40—Villon, Antoine. "Interior with Still Life," canvas, 24x19½ inches; Chester Dale.....\$250
- 41—Raffaelli, Jean Francois. "Un Paysan," canvas, 18½x12½ inches; Edouard Jonas.....\$250
- 42—Chase, William Merritt. "Vase of Flowers," canvas, 31x37 inches; A. E. Black.....\$1,500
- 43—Verdihan, Louis Mathieu. "Le Vieux Port: Marseilles," canvas, 24x28½ inches; Kraushaar Galleries.....\$150
- 44—Daubigny, Charles Francois. "The River in the Hills," panel, 16½x21½ inches; O. B. Carrott.....\$400
- 45—Lucas, Eugenio, The Elder. "Scene from the War of Independence," canvas, 24½x36 inches; De Motte.....\$500
- 46—Kalf, Willem. "Nature Morte," canvas, 25½x21 inches; Chester Dale.....\$3,700
- 47—Decamps, Alexandre Gabriel. "Re-

(Continued on page 21)

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(Continued from page 20)

- 43—Landscapes, canvas, 12½x16 inches; O. B. Carrott .....\$800
- 44—Victors, Giacomo, "Pigeons," canvas, 13½x19 inches; W. C. Loring.....\$375
- 45—Decamps, Alexandre Gabriel, "Rustic Landscape," canvas on panel, 15x23 inches; Scott and Fowles .....\$500
- 50—Ferrarese School, XVth century, "The Road to Golgotha," panel, 23½x17 inches; Samuel Schepps .....\$250
- 51—Ferrarese School, XVth century, "Episodic from the Acts of the Apostles," panel, 24x17 inches; Samuel Schepps .....\$250
- 52—Fra Filippo Lippi (Follower of), "Virgin and Child with Attendants," panel, 15x11½ inches; Ferargil Galleries .....\$650
- 53—Van der Neer, Aert, "Sunset Landscape," cradled panel, 9¼x14 inches; Bohler and Steinmeyer .....\$1,100
- 54—Ring, Ludwig Tom, "Portrait of a Lady," cradled panel, 17x12½ inches; companion to the following; Chester Dale .....\$5,200
- 55—Ring, Ludwig Tom, "Portrait of a Gentleman," cradled panel, 17x12½ inches; Bohler and Steinmeyer .....\$1,100
- 56—Prud'hon, Pierre Paul, "Charles Hubert Millevoys," oval miniature on ivory, 6¼x4¼ inches; M. Sloug .....\$800
- 57—French School, XVIIIth century, "Masquerade," canvas, 14x11¼ inches; Sam Schepps .....\$600
- 58—Courbet, Gustave, "Femme Peinte a Calavas (pres Montpellier)," 1854, canvas, 32¼x19 inches; Knoedler Galleries .....\$900
- 59—Andre, Albert, "Seamstresses," canvas on panel, 22x26½ inches; R. D. Smith .....\$300
- 60—Courbet, Gustave, "Nature Morte: Fruits et Legumes," canvas, 29x31 inches; Van Diemen Galleries .....\$1,000
- 61—Verdilhian, Louis Mathieu, "Still Life," canvas, 35x25 inches; Kraushaar Galleries .....\$100
- 62—Courbet, Gustave, "Hydrangeas," canvas, 25x21 inches; E. and A. Silberman .....\$800
- 63—Troyon, Constant, "Paysage au Couchant de Soleil," panel, 13½x18 inches; Charles S. McVeigh .....\$700
- 64—Weir, Julian Alden, "Fruit," canvas, 21x17 inches; Dorothy Weir .....\$600
- 65—Decamps, Alexandre Gabriel, "The Youthful Christ in the Temple," watercolor and gouache, 15x19 inches; W. Parsons Todd .....\$1,100
- 66—Decamps, Alexandre Gabriel, "Christ at Emmaus," canvas, 13x18 inches; J. F. Kraushaar .....\$1,600
- 67—Delacroix, Ferdinand Victor Eugene, "Desdemona Repulsed by Her Father," cradled panel, 16x12½ inches; M. Knoedler and Company .....\$4,100
- 68—Courbet, Gustave, "Verdure d'Automne," canvas, 19¼x23 inches; Meyer Linker .....\$550
- 69—Decamps, Alexandre Gabriel, "La Rade de Smyrne," canvas, 15x22 inches; Mansfield Ferry .....\$1,100
- 70—Corot, Jean Baptiste Camille, "Paysage au bord d'un lac," canvas, 15½x21¼ inches; O. B. Carrott .....\$3,500
- 71—Monet, Claude, "Morning Haze," canvas, 29x36 inches; Chester Dale .....\$2,600
- 72—Courbet, Gustave, "La Femme au Chat Qui Pelote," canvas, 28x21¼ inches; R. D. Smith .....\$2,100
- 73—Manet, Edouard, "Portrait of Marguerite de Conflans," canvas, 22x18½ inches; R. D. Smith .....\$10,500
- 74—Cassatt, Mary, "Self-Portrait," gouache, 23x16 inches; Edouard Jonas .....\$4,300
- 75—Cassatt, Mary, "Fillette se coiffant" (La Fille a sa toilette) canvas, 29½x24 inches; Chester Dale .....\$4,600
- 76—Sisley, Alfred, "Bords de la Seine," canvas, 16x25¼ inches; Edouard Jonas .....\$4,500
- 77—Courbet, Gustave, "Femme nue au chien," canvas, 25½x32 inches; R. D. Smith .....\$4,000
- 78—Cassatt, Mary, "La Famille," canvas, 32x26 inches; R. D. Smith .....\$5,500
- 79—David, Jacques Louis, "Portrait of a Young Girl in White," canvas, 49x37¾ inches; Chester Dale .....\$26,000
- 80—Cezanne, Paul, "L'Enlèvement," canvas, 35½x46 inches; Bignon of Paris .....\$24,000
- 81—Delacroix, Ferdinand Victor Eugene, "Expulsion of Adam and Eve from the Garden," canvas, 54x41½ inches; Chester Dale .....\$3,500
- 82—Cassatt, Mary, "Le Femme au Tournevis," canvas, 36x26 inches; Chester Dale .....\$5,500
- 83—Cassatt, Mary, "Jeune Femme allaitant son enfant," canvas, 39½x32 inches; Chester Dale .....\$4,800
- 84—Courbet, Gustave, "Les Remouleurs," canvas, 34x40 inches; Scott and Fowles .....\$3,100
- 85—Monet, Claude, "Village Street," canvas, 20x25¼ inches; H. E. Russell, agent .....\$5,500
- 86—Cassatt, Mary, "Jeune Mere, Fillette et Fils," pastel, 43x33½ inches; Albert Kahn .....\$1,800
- 87—Goya, Francisco, "La Maitresse de Goya" (The Lady with a Guitar), canvas, 65x45½ inches; John Ringling .....\$21,000
- 88—Violin, with original scroll; by Antonius Stradivarius, circa 1716; H. E. Russell, agent .....\$8,500
- 89—Violin, with original scroll, circa 1701, by Joannes Baptista Rogerius .....\$1,400
- 90—Violin, with original scroll, circa 1699, by Joannes Baptista Rogerius .....\$800
- 91—Violoncello, with original scroll, circa 1720-1730; by Giacomo Pietro Rogeri; Mrs. J. B. Cornell .....\$2,700
- 92—Da Malano, Benedetto, "Madonna

- and Child," canvas, 46½x24 inches; A. Goetz .....\$1,000
- 93—De Heere, Lucas, "Portrait of a Gentleman of the Elrington Family," cradled panel, 26x22 inches; W. W. Seaman, agent .....\$800
- 94—Codde, Pieter Jacobs, "Une Famille hollandaise," cradled panel, 15x20 inches; William Brown .....\$2,200
- 95—De Miranda, Juan Carreno, "King Charles II of Spain," canvas, 21¼x17 inches; F. Kouchakji .....\$700
- 96—Velasquez, Diego Rodriguez de Silva Y, "King Philip IV of Spain," canvas, 21x17 inches; J. M. Hardy .....\$6,100
- 97—Schoen, Martin, "Madonna and Child," canvas, 24x14 inches; Edouard Jonas .....\$1,900
- 98—Theotocopuli, Domenico (El Greco), "St. Peter," canvas, 35x31 inches; O. B. Cintas .....\$15,000
- 99—Goya, Francisco (?), "Portrait of Major Z," canvas, 38x28½ inches; Metropolitan Galleries .....\$1,600
- 100—De Pareja, Juan, "Elizabetta Martelli, Widow of Don Hernando Ramirez de Montalvo," canvas, 81x45 inches; J. M. Hardy .....\$1,000
- 101—Rabolini, Francesco, (Il Francia), "Madonna and Child with St. John and Attendant Saints," panel 79x58 inches; Metropolitan Galleries .....\$1,700
- 102—Rembrandt Van Rijn (?), "Rembrandt with Short Hair in a Cap and a Polish Jacket," cradled oak panel, 25x20 inches; J. M. Hardy .....\$4,500
- 103—Courbet, Gustave, "Portrait of a Lady in Black," canvas, 54x39½ inches; Kraushaar Galleries .....\$2,300
- 104—Callari, Paolo (Called Veronese) (?), "Portrait of a Lady in a Dantesque Chair," canvas, 70x45½ inches; Metropolitan Galleries .....\$800
- 105—L'Agnolo, Andrea (Called Andrea del Sarto) (Attributed to), "Madonna and Child with St. John," cradled panel, 35x25 inches; Metropolitan Galleries .....\$550
- 106—Flemish School, XVth century, "Portrait of a Lady with Lap Dog," canvas, 43x33¼ inches; W. W. Seaman, agent .....\$1,300
- 107—De la Cruz, Juan Pantoja, "Portrait of a Lady," canvas, 25x22 inches; Mansfield Ferry .....\$850
- 108—Spanish School, circa 1600, "The Conspiracy," canvas, 48½x43 inches; W. C. Loring .....\$2,100
- 109—Goya, Francisco (Attributed to), "An Officer of Hussars," canvas, 37x30 inches; W. W. Seaman, agent .....\$400
- 110—Callari, Paolo (Follower of), "St. Cecilia," canvas, 41x38½ inches; Metropolitan Galleries .....\$300
- 111—Rousseau, Theodore, "Sketch for a Landscape," oil and chalk, 35x46½ inches; Thomas Williams .....\$600
- 112—Florentino, Pier Francesco, "Madonna and Child and St. John," arched panel, 33x22½ inches; Ferargil Galleries .....\$750
- 113—Vecelli, Tiziano (Titian) (School of), "A Doge," canvas, 39x32 inches; Joseph Brummer .....\$400
- 114—Courbet, Gustave, "The Russet Wood," canvas, 46x35½ inches; Van Diemen Galleries .....\$800
- 115—Mor, Antonis (Attributed to), "Portrait of a Gentleman Holding a Ring," cradled panel, 29½x20½ inches; J. M. Hardy .....\$550
- 116—Veronese, Paolo (School of), "Portrait of a Venetian Lady," canvas, 49x37½ inches; F. Weitzner .....\$450
- 117—Kobell, Ferdinand, "Landscape with Figures," canvas, 86x76 inches; Metropolitan Galleries .....\$550
- 118—Kobell, Ferdinand, "The Storm," canvas 86x67½ inches; Metropolitan Galleries .....\$200
- 119—Spanish School, early XIXth century, "King Ferdinand VII of Spain," canvas, 25x20½ inches; J. M. Hardy .....\$500
- 120—Spanish School, early XVIIIth century, "St. Francis in Prayer," panel, 21¼x17¼ inches; Metropolitan Galleries .....\$200
- 121—Bruyn, Bartholomeus (Follower of), "Portrait of a Gentleman with Fur Collar," cradled panel, 15½x10¾ inches; F. Kouchakji .....\$525
- 122—Sanzio, Raphael (After), "Portrait of the Artist," cradled panel, 25x18½ inches; W. W. Seaman, agent .....\$325
- 123—Contemporary French School, "Buste de Femme," canvas, 24x19½ inches; Knoedler Galleries .....\$200

## HAVEMEYER ESTATE PART II

ROMAN, SYRIAN AND EGYPTIAN GLASS, HISPANO-MOESQUE LUSTRE WARE, MOHAMMEDAN POTTERY, ITALIAN MAJOLICA AND RUGS

- 164—Iridescent glass lekythos; J. Z. Noorian .....\$625
- 175—Egyptian core-wound sapphire-blue glass oenochoe; Horace Laurinell .....\$750
- 187—Iridescent glass oenochoe; J. Z. Noorian .....\$400
- 188—Iridescent glass amphora; J. Z. Noorian .....\$280
- 200—Roman iridescent pale aquamarine glass cinerary urn; J. Z. Noorian.....\$575
- 338—Samarkand silk rug, 11 feet x 5 feet 8 inches; K. Oshima .....\$350
- 341—Chinese floral rug, 11 feet x 8 feet 10 inches; J. E. Ulmer .....\$370
- 344—Bijur-Kurdistan rug, 12 feet 8 inches x 6 feet 5 inches; F. M. Widner, Jr. ....\$360
- 349—Antique Chinese floral carpet, 13 feet 11 inches x 12 feet 10 inches; Costikyan and Company .....\$850
- 352—Bijur carpet, 21 feet 5 inches x 18 feet 6 inches; Mrs. E. K. Dunham .....\$1,000
- 365—Chinese medallion rug, 11 feet 3 inches x 11 feet; J. E. Ulmer .....\$380
- 512—Turquoise glazed two-handled vase, Graeco-Roman, IInd-IIIrd century A. D.; F. Kouchakji .....\$1,225
- 514—Rakka turquoise-blue pottery wine bottle, Persian, XII-XIIIth century; A. Linah, agent .....\$525
- 610—Decorated and lustred majolica plaque, Urbino, dated 1535; A. De Cordova .....\$700
- 611—Decorated and lustred majolica plaque, Gubbio, XVth century; E. Oulman .....\$850
- 613—Decorated and lustred majolica plaque, Gubbio, XVth century; Stora Art Galleries .....\$700
- 614—Decorated and lustred majolica plaque, Gubbio, XVth century; A. De Cordova .....\$725
- 621—French Gothic marriage tapestry panel, late XVth century; J. B. Jones .....\$850
- 624—Sculptured marble head, Graeco-Roman period; O. B. Cintas .....\$750

## RECENT SALES AT THE HOTEL DROUOT

PARIS.—At the Hotel Drouot on March 29th there were two sales in which rather interesting objects passed around the tables. In the sale of old and modern paintings, drawings, water-colors, gouaches and pastels, a canvas by Chabas, "Baigneuse," attained 8,000 francs. The works of the modern schools included the portrait of Rochefort, which fetched 4,500 francs, and "Le Joueur de Guitare," 1,320 francs, a picture of a flock of sheep, by Brissot, reached 3,000 francs, and another of the same painter's canvases, showing sheep on the sea shore, 1,020 francs. A sunset scene by Richet went for 3,000 francs and "Le Marché," by Lecomte, for 2,500 francs. In the sale of old art objects, furniture and oriental carpets, on the same day, a lustre in brass ornamented with pieces of rock crystal fell to the bid of 15,200 francs, and a very small silver sandbox, 1,550 francs. A piece of corner furniture of Louis XV's period, stamped with the name Delorme, reached 3,200 francs, and a regency period screen with XVIIIth century tapestry, 2,400 francs. The bidding for an oriental carpet ran up to 8,050 francs. A picture of the XVIIIth century Italian school showing Bacchus, brought 4,000 francs and an XVIIIth century decorative ensemble secured 2,650 francs.

## QUARRIES MENACE HADRIAN'S WALL

LONDON.—Hadrian's wall, running from Solway Firth to Tyne, which in Roman days withstood the inroads of the Northern barbarians and for centuries afterward offered stout resistance to time and weather, now is threatened by a new violence in the form of extensive quarrying operations, according to a *New York Times* correspondent. The soil on which the wall stands has been found to contain winstone, one of the finest materials for making modern automobile roads.

A company which has secured a twenty-one-year quarrying option in the district of Pele Crag, in Northumberlandshire, estimates the area contains a billion tons of winstone, but antiquarians, who are vigorous in their protests, declare the operations will deface the landscape, the meaning of the wall will be obscured and "its remains will be left on the edge of high cliffs standing out on the skyline as a monument to this generation's vandalism."

It is urged in defence that the promoter's work will provide much employment and will circulate money in a time of financial depression.



BY APPOINTMENT

An old Chippendale circular table, with original tray top.

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100  
ROOMS

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GEORGE HARLOW 1787-1819  
27 x 21 inches

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Cables: "Objedar, London"

## X-RAYS and OLD MASTERS

Following the sensational discovery of a remarkable Holbein portrait published in THE BURLINGTON MAGAZINE for March 1930, the attention of art lovers is focussed upon the subject of the

## EXAMINATION OF OLD MASTERS BY MEANS OF X-RAYS

The whole process is described and its possibilities and limitations discussed in an important article by Mr. S. Kennedy North in the

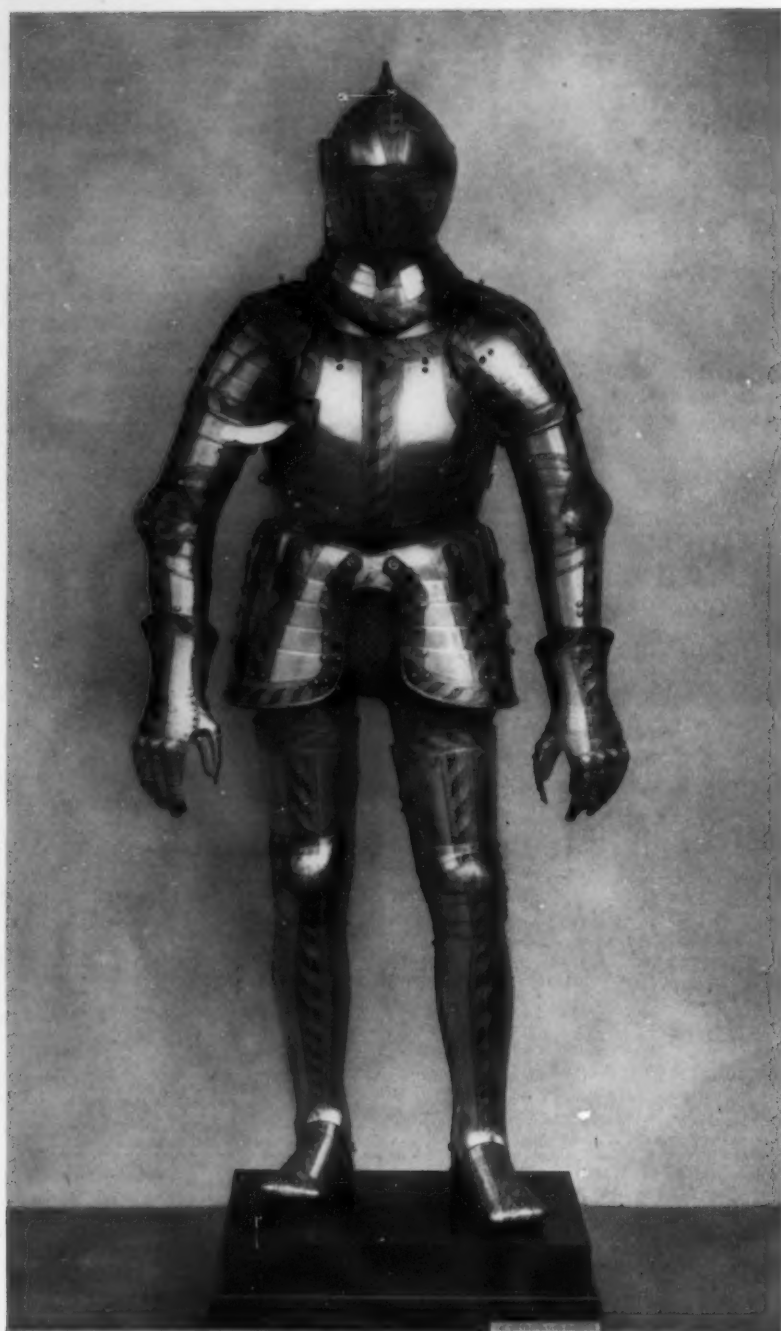
APRIL 1930 NUMBER OF

## THE BURLINGTON MAGAZINE

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ARMOR OF DUKE JOHANN WILHELM OF SAXE-WEIMAR, AUGSBURG, 1530-1573

On exhibition in the recently opened Bashford Dean Memorial Gallery at the Metropolitan Museum of Art.

## Metropolitan Opens Bashford Dean Memorial Gallery

The Bashford Dean memorial collection is an outstanding addition to the Metropolitan Museum's exhibit of armor. The Dean collection was one of the three most important private armories in the world, and for the memorial collection the finest of the objects have been chosen. Dr. Dean was familiar with all the great public and private collections, and by coming in constant contact with the best he set a high standard. Thus over a long period of years the Museum had the benefit of the experience of an able collector who was aware of the Museum's needs, and who both officially as curator and as a private collector made acquisitions which would fill our barren spots. In Gothic armor, which excels in the beauty of its lines, in its flexibility, and in its splendid strength, the Dean collection was surpassed only by one other private armory, an ancestral possession handed down through the centuries. In addition to the Gothic armor, it includes a splendid series of collateral documents, dating mainly before the XVIth century and showing features which are no longer extant in armor. These documents—alabasters,

brasses, medals, illuminated manuscripts, paintings, portraits, seals, stone and wood carvings, stained glass, etc.—show the broad scope of the collection, and exhibited alongside of the armor create a mediaeval atmosphere. While its main strength is the armor of the XVth century, the collection also covers the development of arms and armor during three centuries, beginning about the year 1400, and thus lends itself well to exhibition in a separate gallery, because it is in itself an entity. For this reason, and in recognition of Dr. Dean's activities in the interest of the Museum, the trustees have unanimously determined to set aside one of the armor galleries (H 6) as the Bashford Dean Memorial Gallery and to exhibit there the most important part of his notable collection.

There is small likelihood that a collection rivaling the Dean collection of Gothic armor will ever be formed, both because it contains some of the most coveted prizes of the early period, and because practically all the sources of XVth century armor have already been exhausted. Many of the objects are reminiscent of the Christian wars in

the East, a large proportion of them having come from the citadels at Chalcis and Rhodes. The castle of Chalcis was taken from the Venetians by the Turks in 1470, and the armor found there dates before this time. Many other pieces of XVth century armor came from a vault in the citadel of Rhodes abandoned by the Knights Hospitalers when the island was captured by the Turks in 1523. These Dr. Dean referred to as his collection of "fossils," for they were in poor condition and had to be reconstructed. They are, however, invaluable for they include types rarely seen "in the flesh."

In the study of armor, the XVth century belongs to the "archaeological" period, for rarely does one find a homogeneous suit of Gothic armor. The seven Gothic suits in the Dean collection are frankly associations. Approximately eighty per cent of the elements are authentic—a high average in terms of Gothic armor. In date they cover the entire XVth century, the earliest suit antedating by half a century any other Gothic harness extant. Noteworthy features of this armor are the deep basinet which suggests the acuteline form, the shortcuffed gauntlets, and the fine globose brigandine with its deep skirt. A contemporary document—a Saint Michael in armor exhibited in Gallery C 38—shows a suit of armor of this type. Next in date is another Italian harness of about 1460, many of the elements of which originated in the workshop of the Milanese Missaglias, whose mark it bears. The Missaglias are the earliest armorers whose work can be identified by marks, and of whose family something is known. The other suits have interesting features, i.e., they show the ridged ornamentation which simulates the pleating of the costume of the period, they retain rare authentic elements such as chain-mail face defenses, tassets and solleret, and the original tinning on the interior of elements, or they show clearly the laminated structure of the Gothic metal. In all the Gothic suits the anatomical knowledge and sculptural skill of the XVth century armorers are evident.

There is a superb series of early helmets showing variations of the principal types. Here is included a conical nasal casque which was dredged from the Thames and which dates from the time of the Norman Conquest. From the Norman casque developed the basinet, of which type there is a representative group, including a tight-fitting skull cap, a basinet with pointed bowl admirably designed to deflect a blow, and three visored basinets. From the basinet developed the armet-à-rondelle, the most practical helmet which the art of the armorer ever devised. One of the Museum's armets retains its original mirror-like surface under the reinforcing forehead plate which fitted hermetically over the fore part of the bowl. The Italian salade, or barbut, which resembles the most perfect helmet known in classical antiquity, the Corinthian casque of the Greeks, is represented by two specimens from Chalcis, one with its nasal defense forged with the bowl, the other with a hinged nasal defense. The latter type appears in Paolo Uccello's "The Rout of San Romano." A third barbut is Venetian, and is covered with brown velvet and with embossed mountings of gilded bronze displaying the heraldic arms of the Capello family at the forehead. Three other Gothic helmets used in the tournament and foot combats, each an outstanding piece, complete the exhibit of Gothic helmets.

Supplementing the Gothic helmets and suits is a splendid series of elements. From the castle of Tannenberg, which was razed by Ruprecht von der Pfalz in 1399, and whose ruins were excavated by order of the Grand Duke of Hesse in 1849, is a shortcuffed gauntlet of the type which is

(Continued on page 23)



BY APPOINTMENT TO H. M. THE KING

# LEGGATT BROTHERS



BY APPOINTMENT TO H. M. THE QUEEN

## OLD and MODERN PICTURES



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(Walter J. Abraham)

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by Jacob Jordaens  
Canvas, 24" x 20"

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PERSIAN and SPANISH RUGS — FURNITURE



# Metropolitan Opens Bashford Dean Memorial Gallery

(Continued from page 22)

usually enriched with inscribed brass borders. Noteworthy also are elements of brigandines from Chaicis which retain structural features rarely found. Supplementing these early brigandines is a red velvet-covered brigandine with which is associated a velvet-covered barbut. This colorful armor gives one a glimpse of the splendor of the Venetian patricians of the XVth century. Of outstanding importance is a late Gothic breastplate and a shoulder defense etched in the early manner with the characteristic crisscross background; these should be compared with the cinquedeas etched in the characteristic style of Ercole di Fidei, the bladesmith of Caesar Borgia. In the central panoply on the west wall are two breastplates and two backplates which are of particular interest because the ridged ornamentation simulates the pleating of the contemporary costume.

The early chain mail includes a number of outstanding pieces, among which are two mail face defenses; of highest importance are a splendidly woven XVth century shirt of mail, the front and armpit region of which is made of riveted double mail, and a child's shirt of mail of the XVth century which is probably unique. The series of early shields is comprehensive; noteworthy is the shield showing Saint George and the Dragon, a border inscription, and the arms of Saxony.

Of Gothic weapons there are a few choice pieces, notably a sword bearing an Arabic inscription. On the north walls are exhibited a few Gothic halberds, including a lochaber axe of the type carried by the old City Guard of Edinburgh.

Gothic armor was superseded by Maximilian armor, characterized by a fluted surface and blunt terminals; of this type there are three suits, one of which belonged to a member of the Crèvecoeur family.

There is also a representative series of enriched historical suits, including the exchange pieces of the etched and gilded panoply of Duke Johann Wilhelm of Saxe-Weimar (1530-1573), of Augsburg workmanship, which is exhibited in the Dresden Historical Museum and elsewhere. There are two tilting suits with reinforcing plates which belonged to members of the Radziwill family, one of which bears the Augsburg guild mark and the pincion of Kolman Coloman. This suit is etched with a damask pattern and is of particular interest because it corresponds in workmanship to the armor simulating civil costume exhibited in Case 6. Also of particular interest in showing the influence of costume on armor is the suit in Case 132. Here, too, should be mentioned an English jack, one of the best preserved in existence. In Case 141 is an armor of bright steel for the tilt, made by the Augsburg master, Anton Peffenhauser. It is similar to the harnesses in the Wallace collection which were obtained from the armory of the King of Bavaria by General Lavilleur for Napoleon Bonaparte with the purpose of forming an armory in Paris. There is a suit of Philip II of Spain which came from the Arsenal of Segovia and the Madrid Royal Armory; also a homogeneous suit bearing the mark of the Nuremberg armorer, Kunz Lochner, which belonged to a Liechtenstein. Finally may be mentioned a three-quarters harness, etched with a heraldic coat of arms, from the collection of the Empress Frederick of Germany. Among historical elements the tassels of the armor of the Emperor Charles V are noteworthy.

There is a composed suit the helmet of which is a masterpiece. The crest is engrafted to simulate a cock's comb, and the beak of the visor is shaped to the form of a rooster's head, embossed to represent the wattles and etched to resemble plumage. In a separate vitrine in the center of the gallery is an embossed half-armor, an *ex voto* from the ancient church at Deva in Spain. In Case 131 is a jousting harness, with a great *Stechhelm* of the type drawn by Albrecht Durer, which shows the elaborate attachment of the interior quilted cap by means of straps and aiglettes fastened on the exterior.

The enriched helmets include a jousting salade of about 1545, bearing the monogram and electoral crown of Moritz of Leipzig, which was worn in the *Scharfrennen* (joust of courtesy) with pointed lances. A burgonet with

movable nasal terminating in a *fleur-de-lis* and bowl surmounted by a rayed sun is similar to a burgonet of Louis XIII, now in the Musée d'artillerie, Paris, which also appears in a portrait of Louis XIII by Philippe de Champaigne, now in the Louvre. Another French burgonet is etched with stippled pattern and bears a dragon's crest. The enriched helmets, also include two morions of the Electoral Guard of Hesse-Darmstadt, a number of etched morion-cabassets from the Liechtenstein collection, and a casque from the garniture of Emperor Maximilian II of Austria.

The Dean collection is especially strong in its armor, but it also includes a choice series of shafted weapons, swords, firearms, and crossbows. In racks on the west wall are arranged enriched polearms, those at the south end being historical. Among these may be mentioned state halberds of the guards of Hesse-Darmstadt, Liechtenstein, the Spanish Bourbons, the Electors of Cologne and Saxony, the imperial and ducal guards of Austria, including that of Maria Theresa as Archduchess. A select group of swords is shown in the center of the hall. One side is devoted to Saxon swords mainly from the Dresden Royal Armory; in this group are also three daggers *en suite* with the swords, which were probably worn by the guards of Christian I and Christian II. The silver mountings of one of the daggers bear the initials of the Dresden goldsmith, Wolf Paller. In the center is a splendid left-handed dagger; on the pommel button is engraved the initial Z (Zierotin) of its owner. On the opposite side of the case are swept-hilted rapiers damascened and chiseled in relief, as well as a cup-hilted rapier of richest quality. With these is an Italian dagger and sheath, with hilt and mountings richly damascened in gold and silver, which came from the Saxe-Weimar family; also a Swiss dagger of about 1550, the sheath in gilt-bronze, picturing Holbein's Dance of Death. Noteworthy also is a Saxon hunting sword of the late XVIIth century with rich hilt of gilded bronze carved in the round and in high relief with hunting scenes; until 1910 this sword remained in the possession of a distinguished Saxon family as an heirloom which had been presented to an ancestor by Augustus the Strong.

The series of guns and accessories of firearms is noteworthy. These include a double-barreled rifle of about 1600, bearing the arms of Saxony; a combination flintlock pistol, military fork, and war hammer, the top strap of the barrel bearing the initial Z (Zierotin) crowned; an Augsburg combination sword blade and pistol barrel delicately etched; a Saxon mid-XVIIth century pistol, its wheellock waterproof, with doghead and pancake combined in one piece; and a German breech-loading arquebus dated 1658 which contains one of the first metallic cartridges invented. In a separate case is an ivory gun richly carved in relief with mythological scenes repre-

sented the gods of Olympus on one side and nine scenes from the story of Perseus on the other, also the heraldic arms of the Croy family both carved in ivory at the butt end of the stock and damascened on the barrel. Another gun of outstanding importance is a wheellock by Caspar Spät, dated 1668, with ebony stock inlaid with horn by Elias Becker of Augsburg. A splendid group of cartridge boxes and powder horns, of engraved silver and etched steel, mainly from the Royal Saxon Armory, is also here exhibited. In Case 127 is a large Saxon crossbow with perfected crannequin, a light crossbow used with a goat's-foot lever and set trigger, and a series of archers' bracers.

In the present note it has been possible only to record briefly some of the outstanding pieces. A number of historical portraits picturing armor in royal collections, early cannon, richly embroidered sword belts, elements with rare structural features such as dueling and locking gauntlets, objects of historical provenance made by well known masters, and about a score of Near Eastern pieces can be no more than mentioned. It is good to know that The Armor and Arms Club, of which Bashford Dean was a founder and the first president, plans to publish with the cooperation of the Armor Department a memorial volume illustrating fifty of the capital pieces in the Dean collection, together with a comprehensive biography.

The collection is such an extraordinary one and Bashford Dean was so distinguished a student of ancient armor that it will be of general interest to record briefly some of his activities in the field of armor. He collected officially as well as privately—he left an enviable record of additions to the Museum collection. Those who worked under him know that the mainspring of his activities was the welfare of the Museum. He made frequent visits abroad, traveled extensively in order to examine objects at the source, and thus was able to make purchases of splendid quality. Little long-distance nibbling was done, for this is a splendid way to let the other fellow get the object. It is significant that our collection is not a haphazard one, but has been built up according to a prearranged plan, each period forming a unity. Already in several fields our collection is peerless. It was primarily because Dr. Dean succeeded in making such signal acquisitions for the Museum that his fellow members of The Armor and Arms Club expressed their appreciation by presenting him with an anniversary volume on his sixtieth birthday. When the two superb Elizabethan suits of Sir James Scudamore were being negotiated for, a firm of London bankers sent to J. Pierpont Morgan, at that time President of the Museum, a letter inquiring about Dr. Dean's ability to pay. Mr. Morgan endorsed the letter, "If Dean doesn't pay, I will," and signed it. This is only one instance, of which many could be told, of an important accession due to Dr. Dean's spirited activity. He did much by collecting, writing, and lecturing to make the American public realize that armor is a very important branch of the fine arts. He obtained for an armor collection a place of

(Continued on page 24)

## RALPH M. CHAIT

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## Metropolitan Opens Dean Memorial

(Continued from page 23)

honor in a museum of art. He was able not only to impart knowledge, but to kindle enthusiasm, and it is due largely to Bashford Dean that authentic armor has attained in this country the widespread appreciation that it receives today. He studied visitors in the gallery, and always helped with a good grace those who came to him. He was gifted in the same degree in the studies of art and of science, and his series of charts showing the development of arms and armor is an outstanding instance of science applied to the study of art. He was keenly interested in forgeries, from which the collection long under his charge is singularly free. Concerning his studies in this important field, he wrote in 1906 to Mr. Riggs, whom he considered his preceptor in the study of armor: "I learned also much from an ex-forgery, . . . by name, who is said to be a past-master in the art of etching, and who has done much evil in redecorating old armor as well as forgeries. I had his valuable instructions for several days and was much pleased (as well as shocked) with the course."

The writer has heard Dr. Dean give an account of his experiences in collecting, which, extraordinary as it may seem, began half a century ago. During the discussion he explained that he was the successor of our patron, William Henry Riggs, who, in turn, was the student of Carrand (whose remarkable collection is in the Bargello), and this succession goes back to Uboldo (whose illustrated folios of his collection were published almost a century ago), and from Uboldo to the Dukes of Savoy. From the Dukes of Savoy this succession could probably be traced farther back, even to the people who actually wore the armor.

The present gallery is a fitting memorial to Bashford Dean, for it embraces what it was his greatest ambition to accomplish and what he tried in vain during the later years of his life to do—that is, to arrange the choice pieces of his collection as an entity.

## MUNICH LETTER

Contemporary German Art to Be Shown in the Glaspalast Bavarian Ecclesiastical Art in Munich Exhibition.

By DR. HUGO WILM

All of Germany's art centers, its most important societies and its leaders in the contemporary movement will be guests at the great exhibition to take place this summer at the Munich Glaspalast. In arranging this large 1930 showing three important associations of Munich artists have banded together: the Association of Munich Artists, an organization of more than sixty years' standing, the Munich Secession and the Munich New Secession—a triumvirate which is fully representative of all phases of the city's artistic endeavor. Each of these three societies has issued invitations to German artists to participate in the exhibition. Thus the artistic program and the field represented is insured to be of the widest possible scope and variety.

The important artists to be included range from Käthe Kollwitz to Max Slevogt, from the devotees of classicism to the German Impressionists from Max Liebermann down to Nolde and Dix. The exhibition will thus yield a composite picture of contemporary German art and is of a scope and a qualitative selection that is not likely to be duplicated for many years. The Secession Society is arranging a great memorial exhibition for this occasion of the work of their president, Hugo van Habermann, who died early this year.

The exhibition of ecclesiastical art treasures from Bavaria, which has been under consideration for some time, is at last actually going to take place in Munich. The showing, which is under the patronage of the Munich Archbishop, Cardinal Faulhaber, will be opened on May 26th. Several Bavarian bishops have given their help in assembling the exhibit, for which a carefully arranged program has been worked out. The greatest rarities from Bavarian churches, cathedrals, museums and several private collections will be on view: fine work in gold and silver, altar paintings, sculpture, rugs, embroideries, etc. The examples shown will range in period from the VIIIth to the XIXth century. In order to give an idea of their variety, it is sufficient to mention that about three hundred rare objects will

## PRINTS IN HOTEL DROUOT SALES

PARIS.—As is always the case on such occasions a large number of collectors gathered at the sale of paintings, drawings, prints and books, with a statuette by Bourdelle, conducted at the Hotel Drouot on April 2nd. Among the best pieces were two prints by Demarteau, "Le Berger Entreprenant," and "La Bergère à l'Enfant," which fell to the bid of 10,200 francs; and "L'Amour à la Colombe" and "L'Amour au Chien," a pair by the same artist, which went for 7,700 francs. Two plates after Schall, "L'Amant Surpris," and "Les Espiegles," attained 7,500 francs; a very fine proof in colors of "Two Bunches a Penny, Primroses," after Wheatley, 4,200 francs; and a drawing by Van Goyen, "Pêcheurs embarquant leurs Nasses," dated 1653, 3,050 francs. A plaster statuette by Bourdelle, "Le Jeune Artisan," went for 2,500 francs.

In other room a sale of excellent prints included two engravings by Descourts, "La Rixe" and "Le Tambourin," which attained 10,000 francs; a pair of engravings by Bonnet, "The Danger of Sleep" and "The True Paternal Care," went for 2,710 francs; and "Bouquet de Fleurs," a work by Bonnet, for 2,150 francs. Two tinted engravings, with various subjects by Guyot, reached 3,900 francs; some engravings with subjects relating to the revolution, also by Guyot, 2,600 francs; "La Jeune Bergère," engraving by Huet, 2,300 francs and four engravings by Turner, of the Leamington grand steeplechase (1837), 2,350 francs.

be brought together, among them the famous golden charger from the treasure house in Altötting, a unique jewel of late mediaeval goldsmithery.

The following museums' officials are cooperating in arranging the exhibition: Dr. Ph. M. Halm, Director of the Bavarian National Museum, Dr. E. Hanfstangel, Director of the City Gallery of Munich; Dr. M. Hartig, Dr. R. Hoffman, Dr. F. Hoffman, Director of the Residence Museum, Dr. Georg Lill, Director of the Local Commission on Public Monuments and Dr. H. Wilm.

## NEW VILLA FOUND AT HERCULANEUM

NAPLES.—A new and important villa has been excavated at Herculanum, according to the United Press. It has an entrance on one of the two main streets of the ancient city and evidently belonged to wealthy people.

The villa is one of the largest houses so far excavated in Herculanum and one of the best preserved, and possesses fine frescoes and a mosaic pavement in an excellent state of repair. There is in the garden a small fountain of white marble, with tubing for throwing up a jet of water. This has been repaired in the past few days and the water now flows again as it did two thousand years ago.

## CHILDREN FIND LOST TREASURES

ROME.—As long ago as last January the Church of Santa Maria degli Angeli di Nervesa sul Montello was robbed of various precious objects, and no clue could be found to their whereabouts. Recently they have come to light in a curious fashion. Two little boys were playing on the Lido of Venice, when they were attracted by the shining of what looked like gold and silver on the rocks. The children moved some of the stones and discovered a number of valuable objects, among them the silver pedestal of a chalice, a cup and a plate, also of silver. As soon as the news of the find leaked out, the police sequestered the treasures, which formed part of the articles stolen from the church.—K. R. S.



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Fund and now on view in the  
Room of Recent Accessions  
at the Metropolitan Museum  
of Art.

## Italo-Byzantine Relief Acquired by Metropolitan

The Italian relief of the eighth or ninth century, acquired through the Rogers Fund, which is shown this month in the Room of Recent Accessions at the Metropolitan Museum, exemplifies a type of decorative sculpture influenced by Byzantine work, but less sophisticated in execution than the productions of the central school of Byzantium. This is not to decry, however, such work as our new accession, in which a fine sense of decoration is combined with a vigorous, direct rendering.

Strictly limited in his space by the four confining borders, the sculptor has used in a symmetrical composition a favorite motive of ancient art. Two griffins, those bizarre, exotic beasts with four legs, wings, and a prominent beak—the fore part resembling an eagle, and the hinder part a lion—are drinking from a chalice. The paradoxical structure of the beast, which had been invented to satisfy the imagination of early oriental civilizations, is admirably suited to the purely decorative intention of the artist. The cup and the bodies of the griffins, which are raised above the flat background about three-eighths of an inch, are stylized linear performances of forceful and beautiful simplicity. Within these simple forms variety is obtained by the patterns of the wings and manes. Monotony is also avoided by slight variations in the drawing of the animals. Although the composition is a balanced one, it is not without a freedom of design which lends animation to the relief.

The relief was probably used for a *transenna* (chancel screen), or possibly as an altar frontal, or for part of an ambone. The channels were cut on the sides and bottom so that the relief could be set into grooves. This would indicate that the panel was placed in an architectural setting and not merely used as a wall decoration. On the top edge are two indentations where a rail was probably fastened. While *in situ* the relief was given at different times coats of tempera paint, as so frequently occurred when buildings were refurbished. Varying in warm tones of red and brown, the effect of the color is pleasing, and in no way detrimental to the sculptural effect created by the sharp shadows of the outlines. Additional traces of color, other than those on the face of the relief, appear on the edges of the border and on the back side. It is interesting to note, in this connection, that the marble slab is said to have been found

in a paint shop, where, placed on its face, it was undoubtedly used as a table on which to grind dry colors. On the back there is a depression caused by grinding which would further bear out the assertion that the relief was so used.

The frequent occurrence of the motive of two griffins drinking from a chalice and especially its use in the decoration of church architecture and furniture have led somewhat arbitrarily to the belief that this motive had a symbolical meaning; for example, that the griffins represented the faithful nourished by the Eucharist, or the converted pagans drinking from the sacred chalice. But such an interpretation has not been established. Griffins as symbols of future life, or as guardians of treasures of gold, or on tombs as guardians of the treasures placed in them, had been previously represented in Assyrian and Hellenic art; but it is probable that the Byzantine sculptors, who had forgotten the original significance of this motive, chose it merely because of its decorative possibilities and adapted it to their own purposes. The many motives which are constantly found in Byzantine art were derived from oriental textiles and other easily portable objects of art which were carried in commerce to the West. They served as models which were often copied in stone—sometimes even the technique of the original fabric was minutely rendered. The Persian "dove and griffin" textile from a period antedating the IXth century, in the treasury of the Cathedral of Sens, a Coptic wood panel from a door of the VIth or VIIth century, which is exhibited in the early Christian corridor of the Museum, and quantities of barbarian jewelry, especially the brooches buried in Burgundian tombs, may be cited as examples which were decorated with griffins symmetrically placed.

In the VIIIth and IXth centuries there flourished schools of decorative sculptors in Venice and the surrounding region, and also in the towns about the Bay of Naples and in Sicily, as a result of new contacts with the orient through Byzantium and the Byzantine artists who traveled to the peninsula. Our relief may be assigned to one of these groups, for not only is it reputed to have come originally from the old Cathedral of Sorrento, but also it is definitely related to other sculptures in the Sorrento group. In the Civic Museum, and in the Garden of the Hotel Vittoria (collection of Signor Fiorentini) at Sorrento, are similar

reliefs which are also said to come from the old cathedral. At Nola an VIIIth century plaque (likewise with two griffins and a chalice) from the old Basilica, and probably from the parapets of the ambone, is almost identical in style with the Museum's new acquisition. Still another is at Cimitile. For the actual dating of our monument, however, no work offers more suggestions than the reliefs of the baldachino over the baptismal font in the Cathedral of Cividale in Friuli, which

## ZIEM CANVASES IN PARIS SALE

PARIS—The sale of Mme. R. M's collection of modern paintings, water-colors, pastels and drawings, all signed by well known artists, was held at the Hotel Drouot on April 5th. Among the best pieces were "Le Palais des Doges à Venise," by Ziem, which fetched 29,000 francs; a sunset at Venice, also by Ziem, 17,000 francs; a canvas by Ribot, "Titres de Famille," 8,900 francs. Two paintings by Frank Boggs, both views of the Seine in Paris, brought respectively 6,100 and 5,000 francs.

was made for the Patriarch Sigualdus (762-776). In Armenia, in Greece, in Dalmatia, at Quintanilla de las Viñas in Spain, and in many other places works of art were executed in the Byzantine tradition.

This new acquisition is an important one, for monuments of this period are rare. They were not produced in great quantity and perhaps none of the reliefs now existing surpasses ours in quality. A modern architectural sculptor, at a time when artists are turning to early, vigorous, and simplified art for inspiration, might well consider the relief of the two griffins and the lessons it affords.

## GRUTZNER ART TO BE SOLD

MUNICH. — The famous Munich painter, Eduard von Grutzner, who died in 1925, left a collection of art which since his death has been preserved in the artist's fine Munich home. Now the auction firm of Hugo Helbing has announced the dispersal of the Grutzner collection for June.

There are but few other private homes in Munich that can boast an interior as charming and stylistically correct as the Grutzner home, which is predominantly of the Gothic and Renaissance periods. A small Gothic chamber has beautiful carved oak paneling and ceiling from Castle Landeck in Tyrol, while the Renaissance living room was brought from the Volders Castle, also in Tyrol. The fine old furniture of the dining room is given a fitting setting against antique Gothic panels, while the doors leading to the chamber are of the same era and ornamented with hand wrought iron. The art collection itself is arranged in a room next to Grutzner's studio. It includes Gothic paintings and sculpture, early stained glass and Near Eastern objects of decorative art.—H. W.

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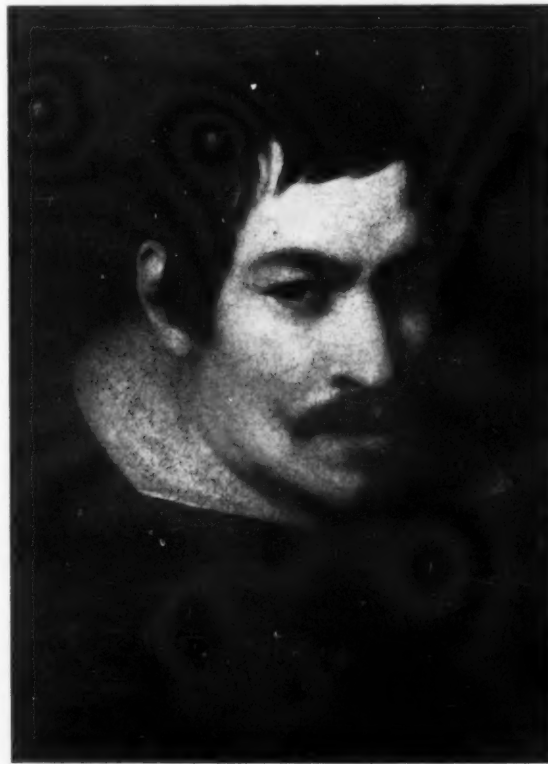
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Detail of a portrait by Diego Velazquez

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## COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

### CREAMER AMERICAN FURNITURE Exhibition, May 3 Sale, May 9, 10

According to the announcement of the American Art Association-Anderson Galleries, Inc., the collection of the historic Reed family heirlooms will be sold on the afternoons of May 9th and 10th, by order of Warren Weston Creamer. Labeled, pedigreed and historic pieces of early American furniture are included in this interesting dispersal. In the catalogue of more than four hundred items, the treasures of the Reed family are supplemented by the private collection of Mr. Creamer, which includes many other pieces of historic origin assembled during many years of careful search. Much of the valuable collection has been used by Mr. Creamer for many years in his own home and has never been shown until put on exhibition at the Maine Dealers' Exposition in Portland, and comes direct from there to New York City for exhibition at the American Art Association-Anderson Galleries. The historical interest and merit of the pieces are equalled by their fine condition.

Included are authentic pieces from "Montpelier," the General Knox mansion at Thomaston, Maine; a chair presented to William Butterfield by President Franklin Pierce; a Duncan Phyfe sideboard; rare and authentic Chippendale and Sheraton furniture. Early American glass, brass, porcelain and earthenware, collected from homes of the prosperous old seafaring families of Maine, round out the collection.

One of the most interesting of the pieces from the Reed collection is the maple and pine Windsor writing chair formerly owned by President Franklin Pierce, New England, XVIIIth century, and presented by him to his close friend William Butterfield, editor and publisher of the *Daily Patriot* of Concord, New Hampshire. The broad writing arm still has the original old pewter inkwell. Another fine piece from the Reed collection is the Chippendale carved mahogany Pembroke table with maker's label of Andrew Homer. Made in Boston about 1780, it has the label "Andrew Homer, Court-Street" pasted inside the drawer at one end and is accompanied by a receipted bill of sale dated Boston, September 24th, 1805, and recording the purchase of the table and some chairs by Capt. Smouse, resident of Waldoboro.

A finely inlaid and carved mahogany tambour secretary has pasted inside its top drawer a billhead reading "Isaac Reed, Boston, 12th May, 1785, Bought of William Saxton, No. 85 Newbury-Street, Directly opposite the sign of the White Horse." This Isaac Reed was the father of Colonel Isaac Gardner Reed. Also from the Reed collection comes the rare carved and gilded wall mirror decorated with United States emblems, American, about 1800, and the important Duncan Phyfe inlaid and carved mahogany drop-leaf pedestal table of about the same date. A similar example was in the Girl Scouts Loan Exhibition last year.

A set of six painted and stenciled Hitchcock side chairs, New England, of the early XIXth century, is accompanied by a receipted bill of sale dated Boston, November 29th, 1843, recording their purchase by George P. Smouse. These are also from the Reed collection, as are the six stencil-decorated Hitchcock chairs and the armchair, American, early XIXth century, which retain the old stencil decoration of grapevines. These chairs are accompanied by a receipted bill of sale dated Boston, November 9th, 1843.

Great interest attaches to the so-called Mayflower Brewster armchair, originally owned by the Winslows, who were among the first settlers of New England. This chair has remained in the Winslow family until quite recently and is accompanied by an affidavit stating that it was brought over in the Mayflower. In the catalogue, however, it is described as bearing "unquestionable earmarks of colonial manufacture" and its origin is put as New England, about 1660. This rare chair is of maple and ash and is of the transitional Brewster type. It has come down through the Winslow family.

(Continued on page 28)



QUEEN ANNE CABRIOLE-LEGGED WALNUT LOWBOY, AMERICAN  
CIRCA 1750

In the sale of the Creamer collection of early American furniture to be held at the American-Anderson Galleries, May 9th and 10th.



JACOBEOAN CARVED WALNUT DAYBED FORMERLY OWNED BY  
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In the sale of the Creamer collection of early American furniture to be held at the American-Anderson Galleries on May 9th and 10th.

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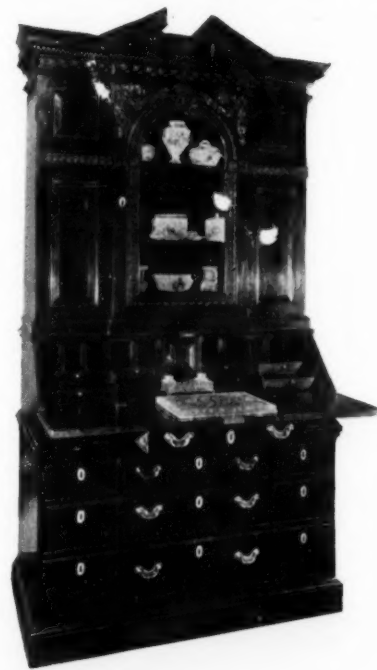
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## COMING AUCTION SALES

(Continued from page 26)

lly, passing through the collections of Lillian R. Gould, New Vineyard, and Frank York, Athens.

The Jacobean carved walnut daybed, formerly owned by General John Sullivan of Revolutionary War fame and made about 1660, was brought to America, probably from Ireland, as the ancestors of General Sullivan came to this country in 1723 from that country. Two Hepplewhite pieces are also interesting in their pedigree. An inlaid mahogany and satinwood secretary, which is beautifully veneered and inlaid, has pasted inside the top drawer a billhead which reads: "Bought at the Store of Enoch Brown, North Side of Faneuil Hall Market, Boston, November 5, 1783." This piece comes from the Reed collection. A card table, also of inlaid mahogany and satinwood, which is of New England make, about 1785, has descended direct in the family to a resident of Rumford, Maine, and its published history establishes the fact that it was made by a skilled cabinetmaker named Austin as a wedding gift to his daughter Sarah who married John Thompson, son of the founder of one of the first settlements in Maine. From Sarah Austin it passed to Mr. Sewell Thompson and has later been in the collection of Mrs. Frederick Davis.

There are a number of fine chests and highboys in the collection in addition to those mentioned above. These include a fine William and Mary curly maple six-legged highboy, circa 1700, a Queen Anne caribole leg walnut lowboy, circa 1750, a carved mahogany block-front chest of drawers, New England, about 1770 and a pine enclosed corner cupboard, of Maine XVIIIth century workmanship, which originally stood in the old Jefferson Tavern, in Jefferson, Maine. Also of note are two Chippendale mahogany armchairs, about 1760; a mahogany slant-top desk with serpentine front, New England, about 1780 and a mahogany bow-front sideboard attributed to Duncan Phyfe.

Several of the clocks and mirrors are also unusual in type. Among the banjo clocks are found specimens by Simon Willard and Aaron Willard, while a painted, carved and gilded mantel mirror, commemorating the engagement between the Chesapeake and the Shannon, contains in oval medallions on either side of the glass painted bust-length portraits of the commanders of both vessels.

Some of the fine Stiegel in the collection is from the Reed family. There are also many Sandwich items, plates, glasses, lamps, candlesticks, etc., in various colors.

A strong group of hooked rugs is of exceptional interest to collectors, as old Waldoboro hooked rugs have become so rare that they are virtually unobtainable and have been for the last twenty-five years. Many of these beautiful rugs were in Mr. Creamer's own home. Collectors know it is most unusual to find two old hooked rugs exactly alike. The collection boasts such a pair of old Waldoboro hooked rugs, considered the finest pair of the kind in America. They show posies of scarlet, lavender, blue and white blossoms.

The only two English pieces in the collection are of Chippendale Windsor, which is exceedingly rare. They are a settee and armchair, about 1760, and an identical armchair appears in J. P. Blake's Chippendale and His School, London, 1912, plate 16.

A group of furniture of the early Federal period embraces very fine examples of mahogany in combination with satinwood or maple and typifying the finest work of the American cabinetmakers of the period.

Col. Isaac Gardner Reed was born in Littleton, Massachusetts, November 16th, 1783, and in 1808 he removed to Waldoboro, where he entered upon the practice of his profession of lawyer. He was a member of the convention which framed the constitution of Maine and designed and prepared the seal of the State, while his interest in military matters eventually led to his gaining the rank of colonel of the militia. He died at Waldoboro on April 26th, 1847.

### HAVEMEYER FURNISHINGS

Exhibition, April 21  
Sale, April 22

Furniture and furnishings of the residence of the late Mrs. H. O. Havemeyer, 1 East 66th Street, will be

sold by the American Art Association-Anderson Galleries, Inc., on April 22nd, in two sessions, morning and afternoon. The sale will be conducted on the premises, which will be open to the public for exhibition on April 21st. The paneling of the rooms will also be disposed of, including the carved oak Renaissance interior of the dining room.

### RAINS GALLERIES OLD ENGLISH FURNITURE, ETC.

Exhibition, April 19, 21, 22  
Sale, April 23-26

Old English furniture and other furnishings, etc., will be sold at the Rains Galleries, Inc., on April 23rd, 24th, 25th and 26th, after exhibition on April 19th, 21st and 22nd. The objects comprise a recent European consignment from famous English collections, among which are the Wilson collection of Liscard and the Goddard collection of Wrexham, with additions.

The largest group is composed of furniture, numbering Duncan Phyfe dining tables, Chippendale, Sheraton and Hepplewhite sideboards, highboys, lowboys, secretary-bookcases, slant-front and knee-hole desks, gaming tables, chests of drawers, Canterbury, sofa tables, mirrors, etc.

Among the many other furnishings and objects of art, etc., are pastel portraits, old English silver and Sheffield plate, porcelain, bronzes, hangings, textiles, oriental rugs and other items.

### FOSTER'S, LONDON NEVILLE COLLECTION OF AFRICAN ART

Sale, May 1

A sale of very unusual type will take place on May 1st in Messrs. Foster's Galleries, 54 Pall Mall, London, S. W. The works to come up for dispersal at that time are in the collection of the late Mr. G. W. Neville, who was a member of the punitive force sent out to Benin in 1897 after the massacre of an expedition that attempted in 1896 to penetrate into the walled city that stands at the mouth of the Niger.

After the "City of Blood" had finally been entered and annexed to the British Crown, works of art of many kinds were found in it—bronzes, ivories, fine brass, masks and sacrificial cups, executioner's knives, blocks and many other objects used in the ceremonies of human sacrifice. Among the many interesting items that are included in the forthcoming sale are an important pair of bronze leopards, which measure twenty-seven inches in length, two very impressive pieces.

Among other objects cast in bronze are the figures of horses, now unknown to Benin, but among the treasured possessions of her kings as late as 1825. The collection of carved ivory tusks, spears and shields is especially fine and there are striking examples also of the aegis, with chiefs and attendants cast in relief. Many of the specimens are reminiscent of bloodshed but their distinctive character gives them that elusive fascination which comes from rites in con-

## NEW YORK AUCTION CALENDAR

American Art Association  
Anderson Galleries, Inc.  
30 East 57th Street

April 14-19—Part III of the Havemeyer estate consisting of Japanese and Chinese art.

April 22—Furniture and furnishings of the residence of the late Mrs. H. O. Havemeyer, 1 East 66th Street, in morning and afternoon sessions, on the premises.

April 24—Part V of the Chiesa collection, consisting of 78 paintings, mostly Italian primitives and Renaissance works.

April 24—Private press books from the library of David Randall of Pennsylvania.

April 25, 26—Morris Berry collection of early American furniture, glass and decorative objects.

Wallace A. Day Galleries  
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April 18, 19—Oil paintings, bronzes, antique furniture, oriental rugs and objects of art.

### HOSKIER LIBRARY

American Art Association-Anderson Galleries, Inc.—A scholar's library, formed by H. C. Hoskier of South Orange, New Jersey, together with first editions of contemporary authors, standard sets and other books from several consignors, was sold by order of the various owners on April 8th and 9th, bringing the grand total of \$12,752.00. A list of the most important items, with the names of buyers follows:

11—Bembo, Pietro, *De Actna ad Angelum Chabrielum liber*. Venice: Aldus, 1495; first edition; Brick Row Book Shop.....\$580  
14—Bible. Erasmus's copy of his translation, the first edition of the New

Testament in Greek; Basilicae: J. Froben, 1516; L. A. Perkins.....\$250  
15—Bible. First edition of the complete Bible in Greek; Venetis: in aedibus Aldi et Andrae Socer, 1518; Brick Row Book Shop.....\$400  
25—The "He" Bible, first edition of the authorized version of King James; with the reading "He" in Ruth, III, 15. London: Robert Barker, 1611; L. A. Perkins.....\$520  
243—Dickens, Charles. *Works*, with the Life of Dickens by John Forster. London: Chapman and Hall, 1923; G. B. Ward.....\$300  
248—Dreiser, Theodore. *Sister Carrie*, presentation copy of the first edition; New York, 1900; F. J. Dearden.....\$250  
390—Scott, Sir Walter. Complete set of first edition of the *Waverley Novels*. Edinburgh, 1814-32; J. L. Lillenthal.....\$200

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## FOREIGN AUCTION CALENDAR

<b>BERLIN</b> <b>Wertheim</b> <b>April 30</b> —The Svenonius collection of old Masters. <b>April 30</b> —The Renner Zimmermann painting collection. <b>Holstein and Puppel</b> <b>April 29, 30</b> —Two high-class foreign collections and German museum duplicates containing valuable engravings, etchings and woodcuts by old masters of the XVth-XVIIIth centuries. <b>H. Ball &amp; P. Graupe</b> <b>April 28-29</b> —The collection of Dr. L. Seligmann of Cologne. <b>Boerner-Graupe</b> <b>May 12</b> —Old master drawings from a Vienna collection. <b>May 12</b> —Paintings, miniatures and sculpture from a Vienna collection.	<b>LEIPZIG</b> <b>C. &amp; G. Boerner</b> <b>May 5, 6</b> —The Ehlers and Gaa collection of old master drawings. <b>May 7, 9</b> —Duplicates from the print collection of the Eremitage.
<b>COLOGNE</b> <b>Math. Lempertz</b> <b>May 1</b> —Antique textiles, furniture and oriental art. <b>May 13</b> —Paintings by modern masters.	<b>MUNICH</b> <b>Hugo Helbing</b> <b>May 8</b> —Paintings of the XIXth and XXth centuries.
<b>LONDON</b> <b>Foster's Auction Rooms</b> <b>May 1</b> —The Neville collection of African art.	

## LONDON LETTER

**Reviving Interest in Conversation Pieces**  
**British Museum Acquires Durer Drawing**  
**Future Shows at Burlington House**  
**Tatlock Praises American Collections**  
**German Little Masters Shown at Leicester's**  
**Burlington House Proceeds**  
**The May Academy Show**  
**Bayes Frieze for New Theater**  
**Jugo-Slav Art to Be Shown**  
**More Heirlooms for Sale**  
**A Market Trend in Books in the Galleries**

By LOUISE GORDON-STABLES

There is likely to be considerable appreciation in the value of XVIIIth century "conversation pictures" as an indirect result of the benefit exhibition of these works organized by Sir Phillip Sassoon. The Prime Minister and his predecessor in office have already joined the Chairman of the Royal Commission on Galleries and Museums and the Chairman of the National Arts Collection Fund in an appeal for gifts that will eke out the somewhat inadequate representation of this art in the National Gallery and the Tate.

Although the exhibition has revealed England's wealth in conversation pictures, family tradition has been against their coming into the open market save under exceptionally profitable conditions. It is likely that an excellent market may arise in America for such pictures for, while most of them are too trivial to be rated as great art, their intimate character gives them an unusual appeal. Sir Phillip Sassoon's exhibition has drawn the attention of the public to the peculiar charm of these works and undoubtedly auction prices will soon reflect this awakened interest.

A most important addition recently made to the British Museum's collection of drawings by Durer is the master's famous portrait of Una Windisch, acquired at a cost of £5,000, partly by the Museum's own contribution, partly by the National Arts Collections Fund and partly by Mr. Campbell Dodgson, Keeper of Prints and Drawings at the Museum. Dating from 1505, this is the largest drawing known by Durer. It depicts a woman of a somewhat masculine type, but the rather coarse features have a striking individuality and are portrayed in a remarkably virile manner. The subject is said to have been a native of the Southern Tyrol.

Prompt action was necessary in order to prevent this drawing from being acquired by a foreign collector as was the case in 1927 when it came up at auction at Sotheby's in the Seymour sale and went for just half of its recent price to a Dutch collector. Mr. Frank Sabin was the buyer although the nation made an effort to secure it. A willingness on the part of the Museum to go a little higher at that time would have been a profitable policy, for delay has cost us dearly.

When the exquisite Botticelli "Annunciation" was loaned by the Glasgow Corporation to the recent Italian

Exhibition at Burlington House its owners were unaware of the extent to which blistering threatened it. This was first noticed at the private view, and, while the knowledge of its dangerous condition was annoying, it was also valuable, for the advice of experts has now been obtained and the extremely difficult task of fixing the pigment to the panel is to be attempted. Should the blistering show a tendency to spread, it may later be necessary to undertake the still more delicate operation of transferring the picture to canvas.

The painting, which came to Glasgow through the M'Lellan collection, is one of the most delightful examples of Botticelli's work that we have in the British Isles.

Three future exhibitions to be held at Burlington House have now been arranged. Persian art will come first, then French and the last showing thus far planned is to be British.

Mr. Tatlock, in *The Daily Telegraph*, pays a great tribute to the integrity of the art dealers from whom the bulk of the old masters in American collections have been acquired. During his recent visit to the United States he was struck by the fine quality of the collections as a whole and the infrequency of "fakes" among them.

Perhaps over here we have allowed ourselves to feel a certain satisfaction in the belief that the guileless American has taken much that is not of the finest quality, and this feeling has doubtless encouraged the American's insistence upon the certificate of an expert. Evidently in this instance it is we who have been deluded. Meanwhile, as Mr. Tatlock points out, the experts' fees are rising at a rate that will soon deter potential buyers from enlisting their services.

The exhibition of engravings by Hans Sebald Beham and of German "little masters" of the XVIth century at the Fine Art Society, New Bond Street, presents to collectors a valuable opportunity for making sound investments. We are inclined to think of Durer's genius as unique in the engraving of minute and delicate detail, but this exhibition is clear proof to the contrary. Almost as fertile as Durer in conception and but little behind him in the mastery of line are many examples here shown by Altdorfer and the brothers Pencz. The Aldegravers, too, are remarkably interesting in their exquisite and detailed drawings of contemporary costume, while their landscape backgrounds have especial charm. All the prints are of contemporary origin and many are early impressions of fine quality and extreme rarity. A number of complete sets are shown in a condition that is rarely found. In spite of the difficult monetary situation it seems safe to predict that purchasers for such works will not be lacking.

The Leicester Galleries have had the interesting idea of showing Mrs. Winifred Nicholson's paintings in conjunction with their exhibition of the works of Berthe Morisot. It is not to be denied that their styles are related. The range of their palettes is remarkably similar and their points of view are not far removed, although their methods differ. Each records her impressions with a very light touch, disregarding more logical aspects in favor of fresh and spontaneous observation.

Both artists employ a simple compositional style, both have a feeling for clarity and purity of color. The art of the younger seems an outgrowth of that of the elder, following the same path but profiting by the light already shed upon it. Probably Mrs. Nicholson is unaware of the simi-

larity between her work and that of Manet's sister-in-law, with whose work she is probably not familiar. At all events, her style seems to owe much to Morisot, as well as to Manet, Renoir and Degas. Her paintings are especially pleasing in general design.

It has been decided that a portion of the proceeds from the recent Italian Exhibition at Burlington House is to be devoted to the purchase of pictures both for Great Britain and Italy. It will be interesting to note whether any of the old masters included in the recent showing will eventually be among those acquired for the two na-

tions. If this is the case, owners of paintings will have an added inducement to loan their pictures on future occasions of this type. So far, the idea of any of the exhibits being shown with a view to sale has been rigidly excluded.

In the meantime, Burlington House has been busy with preparations for next month's Royal Academy. It is not generally realized what anxiety is experienced in all quarters of the world to be represented in a show that comes in for so much "high-brow" contempt. Reports have already been circulated that this is to be an Academy of por-

traits and of small genre pictures suitable for the smaller rooms of today. The year's portrait of Queen Mary has been entrusted to David Jagger, an artist whose special gift for painting gray hair has made his work greatly in demand by men and women of the older generation.

I hear that Sir William Orpen's contribution is to be four portraits, a "Mother and Child," and a picture of the "problem" order, the title of which has not yet been divulged. Dame Laura Knight, who tends to rival Sir William in the interest which her work invariably arouses, is sending

(Continued on page 30)

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## LONDON LETTER

(Continued from page 29)

some of her favorite circus studies and a portrait. A certain well-known firm of frame-makers state that their recent orders have far exceeded the limitations of Academy wall space.

It is encouraging to find theatrical enterprise linked with such fine work as that of the sculptor, Mr. Gilbert Bayes. Work will soon commence in Shaftesbury Avenue on a new theater, to be called "The Saville." Mr. Bayes has been commissioned to execute for this edifice a frieze in Portland stone, which is to represent "Drama Through the Ages." The carvings have been conceived in a series of panels with animals and figures in low relief grouped in scenes illustrative of "shows," ranging from the chariot races of ancient times to the modern revue.

The composition, which is to be seventy feet long, is characterized by fine spaciousness and rhythm. To every detail there has been brought not only sound craftsmanship, but a scholarship which renders the whole design extraordinarily impressive. The frieze will be no conventional or formal achievement, but a vital piece of work calculated to give the man-in-the-street a sense of the value of art in relation to life. It is to be hoped that the decorations of the interior will be worthy of the dignity and variety of Mr. Bayes' frieze.

The forthcoming exhibition of modern Jugo-Slav art at the Tate Gallery will offer further interesting comments on tendencies in contemporary sculpture. Naturally Mestrovic will figure largely in a show of this kind and the works will include examples in marble, wood and bronze. On this occasion there will also be introduced to us several noted Serbian artists whose accomplishments have hitherto been unknown in England. In conjunction with the sculpture there will be a showing of paintings and work in black and white.

Sir Armine Morris of Glamorgan, who in March sold the Romney Portrait of the first Lady Morris to Knoedler's, is said to be contemplating further sales to defray the death duties on the estate to which he succeeded three years ago. It is reported that ten canvases by Reynolds, Hogarth and Hoppner are to be placed upon the market. The sale of the Romney was effected privately, but it is not yet known whether the other works will be disposed of in the same way. The portrait of Lady Morris had been in the family ever since it was painted, in the early eighteen-hundreds.

Those who are interested in the collection of illuminated and illustrated books should watch the market for volumes with paintings on the fore-edges, since the market shows of late a distinct rise in the price of such works and especially for those with double paintings. By means of this very curious and ingenious art a perfect picture is produced beneath the gilding of the edges, regardless of the direction in which the leaves are pressed.

Among the books of this type that will come up at Sotheby's on April 18th is a Bible in nine volumes, every one of which is adorned in this manner. Colleges as well as cathedrals and churches are to be found among the thinly painted pictures under the gold. It is very unusual for decoration of this character to be applied to the Bible and the "lot" is likely to arouse keen interest among bidders. There seems to be no convention as to the type of book considered appropriate for treatment in this manner for sporting works figure equally with Milton's *Paradise Lost* among the examples thus embellished.

"Some Painters of the XIXth Cen-

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PEDESTAL TABLE, NEW YORK, 1800-10

In the sale of the Creamer collection of early American furniture  
at the American-Anderson Galleries, May 9th and 10th.

ture" is the title of the present exhibition at the French Gallery in New Bond Street. The showing as a whole serves to illustrate the great variety of output among these masters. Perhaps the gem of the collection is the Renoir "Nude," a study that is particularly fine both in line and color. It is painted with a certain lusciousness of pigment and a vibrating quality that cause it to stand out as a work of supreme merit. The Monticelli study of three women in a garden has a delicacy that is not always present in the artist's work, while a woman's figure by Nadia Benois, entitled "Meditation" is a fine piece of composition and design. The exhibition, which numbers less than fifty works, makes one wish that more shows were as small and as high in quality as this.

The exhibition of watercolors by Hester Frood at the Knoedler Galleries has a particular charm in addition to its sound quality. This artist improves in mastery with every show. Her scope widens and her sense of pattern becomes finer. She is particularly at home in the painting of English landscape, but she also knows how to convey a sense of the light air of Italy and the skies of France. The artist cleverly welds into her design

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PARIS.—The first big sale of the season was held on March 31st at the Georges Petit Galleries in the dispersal of the collection of M. de R.

the recurring curves of arches and bridges, and skillfully uses as punctuation the poplars and willows of the countryside. Miss Frood deserves a wide public.

Another artist who is worthy of note is Miss Eve Kirk, now exhibiting at the Paterson Galleries in Old Bond Street. She is more or less sponsored by Augustus John, who has written the introduction to the catalogue. Although this artist is but little known to the general public, her painting is strangely mature. The general effects she obtains are remarkably subtle and her broad applications of pigment are well suited to her themes, which have notable homogeneity of design. Miss Kirk is undoubtedly a painter who will bear watching.

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## PORTRAITS IN PARIS DISPERSAL

PARIS.—At the Hôtel Drouot on April 7th interesting sales included the first session of the sale of the fourth part of M. H. B.'s collection, comprising fine portraits from the XVth to the XIXth century. 4,500 francs was obtained for the portrait of J. B. Colbert, engraved by Nanteuil in 1660; 2,200 francs for Drevet's portrait of J. Balthasar Keller; 2,700 francs for the portrait of Ortance Manchini by G. Falck; 8,550 francs for "Messire Nicolas Fouquet," by Nanteuil; 5,300 francs for Nanteuil's portrait of Louis II, Prince de Condé, and 3,800 francs for that of Louis de France, Duc de Bourgogne, by Drevet.

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## BALTIMORE

The private view on April 1st marked the official opening of the exhibition of the Cone collection of modern paintings and bronzes at the Baltimore Museum of Art. Some of the finest examples of the art of Matisse and Cezanne are included in this collection, which is one of the most important and representative of modern art of its size in this country. The showing is held as a tribute to the memory of Dr. Claribel Cone, Baltimore scientist and connoisseur, whose death occurred in Europe last summer. In addition to the works collected by her, it includes a number of the possessions of her sister, Miss Etta Cone. Sixty-five paintings and nineteen pieces of sculpture are shown at the Museum.

Two other exhibitions are shown during April at the Baltimore Museum—that of the Society of Baltimore Independent Artists and of the faculty of the Grand Central School of Art in New York. In addition to the works of Baltimore artists a number from other parts of the state have sent paintings to the Independent show, the first the Society has held at the Museum. Among the one hundred and eighty entries, representing more than a hundred exhibitors are works in oil, watercolor, black and white and sculpture.

The private view of the Work of Students of the Evening School of the Maryland Institute School of Art and Design was held on Wednesday, April 16th, in the Mt. Royal Avenue Building. The public showings are on April 17th, 19th and 21st.

Two April showings in the galleries of the Maryland Institute are of especial interest. The etchings and lithographs by James McNeill Whistler are from the Lucas collection of the Institute and include many that are extremely rare, since the artist destroyed the plates after a few prints were made. Among such are portraits of Astruc, Arthur Haden, F. R. Leyland and the late Sir Henry Irving as Phillip of Spain. Other famous impressions are "The Kitchen," signed by the artist and bearing his butterfly monogram; "The Eagle Wharf," inscribed to George A. Lucas; the "Thames Police" in an extremely brilliant and early example; and "The Lime Burner" in a fine state. The group includes the Venice and Thames series, "The Forge," and "San Biagio" in a rare monogrammed impression.

In the print room are about twenty-five etchings and prints by Eugene Delacroix together with one painting in oil, a copy of a Van Dyck. The prints include a self-portrait of the artist, two of the Chronicles of France, two or more figures from the story of Faust, one of Hamlet and Polonius, several animal studies, two of Greek coins and a number of vigorous renderings of Arabian bandits.

## ROCHESTER

A recent addition to the permanent collection of the Memorial Art Gallery is an early XIIIth century Romanesque capital, appropriately placed in its stained glass alcove, the gift of Joseph Brummer of New York. Mr. Brummer's gift is another illustration of his interest in assisting galleries throughout the country.

The capital given to Rochester is heavily ornamented, the design covering all four sides, and the figure of a human being grasping in each hand a mythical animal is finely balanced. The capital comes from a column of an ancient cloister in Southwestern France. Long exposure has caused two of its four sides to be badly weathered and the animal motive is indistinct.

Until April 24th the current showing at the Memorial Gallery is a group of paintings by Gari Melchers, a retrospective exhibition covering fifty years of the artist's career. There are also thirty canvases from last year's exhibition of the Cleveland Artists' club and the one-man show of Thomas J. Mitchell.

On May 1st the Art School of Mechanics will open an exhibition of pencil sketches by eminent etchers in its display room in the Bevier Building.



INLAID AND CARVED MAHOGANY TAMBOUR SECRETARY, WITH BILLHEAD OF WILLIAM SAXTON, BOSTON, MASSACHUSETTS, DATED 1785

In the sale of the Creamer collection of early American furniture to be held at the American-Anderson Galleries on May 9th and 10th.

## DENVER

The April calendar of exhibitions for the Denver Art Museum lists the following showings: Tibetan exhibition collected by the Roerich Central Asian Expedition and loaned by the International Art Center of New York; art work by pupils of the Denver schools; original drawings by old masters; American Indian art illustrated by weavings from the Pueblos of the Southwest; etchings, woodcuts and lithographs by August Lepere; and paintings by local artists in the Artists' Guild Room. The exhibition of prints by Lepere was the Museum's contribution to the celebration of National French Week.

## MINNEAPOLIS

Paintings by Pablo Picasso have rarely been seen in Minneapolis so that considerable interest attaches to the fact that three of his nudes are included in the exhibition of modern French art which opened at the Minneapolis Institute of Arts on April 5th. The artist's large nudes are admirably represented in "Bathers," in which a standing male figure is flanked by two seated female nudes, one facing the spectator and the other turned away. The picture is severely classical in style and balance.

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## TULSA

The exhibition of the Oklahoma Association of Artists opened on April 5th in the main lobby and reading rooms of the Y. W. C. A. building. Twelve Oklahoma cities are represented in this, the eighth exhibit to be sponsored by the Tulsa Art Association, and more than thirty artists have contributed their work.

Among the landscapes are Oscar B. Jacobson's "Desert Clouds," Pauline Townsend's "Happy Valley," R. G. Gerrer's "Mount Sheridan, Oklahoma," R. P. Harrison's "Oklahoma Landscape," Anita Moore's "Spring Morning," and Doel Reed's "Fisherman's House" and "Oil Refinery, Tulsa," and Frederic Becker's "Monterey Coast." Among the few figure pieces and portraits are Grace Chadwick's "Madonna" and L. Tonkin's "Jesus Mary

## ST. LOUIS

The joint exhibition of paintings by Mr. and Mrs. Hill, which occupied the three ground floor galleries at the Newhouse Galleries was followed, during the first half of April, by canvases by Mr. Armington and etchings by his wife. On April 18th a group of paintings by Joseph P. Birren was placed on view in these Galleries to remain until May 2nd. The twenty-one canvases on view were painted in many parts of the United States. A California subject, "Mission Arches," is perhaps most representative of Birren's landscape style.

Tafaya" and "The Red Hat." A number of flower subjects are shown by Treva Wheete, Faith Tritch, Mary

## OMAHA

Until April 6th the Omaha Art Institute showed an exhibition of modern decorative arts which was immediately followed by a showing of guns and armor from the collections of Charles W. Hamilton and of the Grand Lodge of Nebraska A. F. and A. M., on view through April 13th. Three exhibitions were opened to the public on the 14th: painting by eight contemporary Americans, small sculpture and work of artists of Nebraska, Lyman Byxbe and pupils. These will remain until the 28th of the month.

Jean Johnson, Gladys Meder, Minnie Baker, Eleanor C. Boyd, Myrtle Kelley and others.

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## SAN DIEGO

A triptych, "The Mystic Marriage of St. Catherine," has been given to the Fine Arts Society of San Diego by Mrs. Cora Timken Burnett, of New York City. The triptych is the work of the Master of Frankfurt, a German artist, who flourished between the years 1500 and 1530. The youthful Virgin dominates the center panel and holds in her arms the infant Christ Child. St. Catherine, in an elaborately brocaded dress, kneels before the child. Beside her is St. Joseph, and seated on the left of the Virgin is St. Margaret of Antioch. The two side panels contain angels playing musical instruments.

A self-portrait of Joaquin Sorolla y Bastido was given to the Fine Arts Society by Paul Rodman Mabury, of Los Angeles. This small canvas was acquired by Mr. Mabury from a Spaniard who had known Sorolla personally, and considered this portrait a good likeness. It is an interior study; the sunlight comes in through a lattice.

A head done in terracotta, of a Negro girl, has been presented to the Fine Arts Society of San Diego by the Negro citizens of San Diego. The artist who did this sculpture is Sargent Johnson, who was born in Boston, Massachusetts, and is now living in Berkeley, California. The bronze replica of this head, "Esther," won a bronze medal in the 1930 exhibition of the Harmon Foundation. The head is composed of very simple lines, and in a manner suggests the work of the ancient Egyptian sculptors.

Exhibitions: The Fifth Annual Exhibition of Southern California artists will open on June 6th at the Fine Arts Gallery of San Diego. This year the exhibition will be composed of oils and sculpture, and will not, as formerly, include watercolors and prints. This is one of the most important of the art events in Southern California, and artists living within a radius of 225 miles of San Diego may submit their work to the jury of the exhibition. The Jury of Admittance will also be the Jury of Awards, and will be composed of two out of town and three local members. A \$500 purchase prize has been offered as one of the major attractions of this exhibition. There are a number of smaller prizes also to be given.

The Contemporary Artists of San Diego will hold their exhibition and drawing for lay members between May 4th and May 9th. At this time the lay members of the society will draw for

## NEW HAVEN

At the Yale Art Gallery the current showing is of "Fifty Prints of the Year" selected by John Sloan.

Etchings by Minna Weiss Zellner were recently shown in the Art Room of the Main Public Library, scenes of Paris and Rothenberg predominating. Through April 15th landscapes and still life paintings in oil by J. Duncan MacGregor, Jr., were displayed in the Art Room and this exhibition was followed by paintings and weavings by Grace Ferris.

The Brush and Palette Club opened to the public on April 4th an exhibition of paintings in oil and watercolors at the Public Library. Pupils of Guy Wiggins, of Lyme and New York, exhibited their work in the same gallery at the same time. A hanging committee was dispensed with, in the placement of pictures, a key letter being drawn by lot and the pictures arranged alphabetically.

A prize was awarded to the painter whose pictures received the largest number of popular votes. The exhibition closed April 13th.

Some of the members of this club are: Helen Atwood, Hannah Benson, Mabel D. Bradley, Geraldine W. Carmalt, Dorothy M. Cogswell, Grace E. Daggett, Grace Ferris, Molly Fitzgerald, Eurilda Loomis France, Ellen Wales Hutchinson, Clara T. Knox, Estelle Lederer, Margaret Monrad, Helen F. Newton, Anna H. Pierce, Ethel B. Schiffer, America Satterthwaite, Minna Walker Smith, Ethel I. Stauffer and Isabelle Tuttle.

At the recent showing of the Connecticut Academy in Hartford a bas-relief of considerable interest was exhibited by Estelle Lederer of New Haven. Other New Haven painters whose work was included are Frederick Lester Sexton, Molly Fitzgerald, Ethel B. Schiffer and Isabelle Tuttle.

Among the landscapes in oil by Miss Bradley on exhibition recently in the reading room of the Donald G. Mitchell Memorial Library was one pastel, of an old house in North Branford. On April 15th a showing of paintings by Eurilda L. France opened there to continue until the 30th.

The picture, which will become their permanent possession, according to the plan formulated on the existing scheme of the lay members of the Grand Central Galleries. There are eleven artists in this group, and each artist will show several pictures.

## KANSAS CITY

Two showings opened at the Kansas City Art Institute on March 30th, the Forty-second Annual Exhibition of American Art sent out by the Chicago Art Institute and a collection of Chinese objects lent by C. F. Yau and C. T. Loo of New York.

Artists represented in the American showing include Joseph Possett, B. J. O. Nordfeldt, Haley Lever, Daniel Garber, Ernest L. Blumenschein, Wayman Adams, Margaret Fitzhugh Browne and Boris Anisfeld. John Whorf is represented by "Two Nudes on a Mountain," Max Kuehne by "Main Street, Gloucester," and Kenneth H. Miller by "Youth." Jean Crawford Adams' "Wisconsin Farm" and Jerry Farnsworth's "Priscilla Alden Road," are also shown.

Among the Chinese objects of art are two gilt bronze tigers dating back to 250 A. D., Ming bowls and Cheng bottles, Chou and Sung vases, some 11th century red pottery vases patterned in black, a dozen paintings and many pieces of terracotta statuary.

The art of the Sung Dynasty is represented in numerous examples.

Also on exhibition at the Art Institute is the recently completed portrait of the publisher, E. Haldeman-Julius of Girard, Kansas, by Anderson Craig.

Recent and current showings in Kansas City include paintings by George Van Millett at his studio in Alameda Road, watercolor drawings by Dr. Nelson McCleary at the Woman's City Club, and about fifty Taos paintings by M. W. Batchelor at Findlay's Plaza Gallery.

An exhibition of paintings by Albert Bloch, head of the department of drawing and painting at the University of Kansas, displayed in the South Gallery of Spooner-Thayer Building, Thayer Museum, Lawrence, ended on April 16th. The showing was somewhat retrospective in character, including works from 1911 to the present time.

## WASHINGTON

An exhibition of recent paintings by Harold Weston opened in the Little Gallery of the Phillips Memorial Gallery the first of April to continue throughout the month.

## SEATTLE

A memorial exhibit of the works of John Ely is being held in the galleries of the Art Institute of Seattle from April 3rd to May 4th. Mr. Ely held a Master's degree at the University of Washington and studied under the sculptor, James A. Wehn, later winning scholarships in the American School of Sculpture and the American Institute of Master Artists. While in New York, he studied under Robert Laurent. Mr. Ely's tragic death occurred while working with the American Museum of Natural History in New York.

The current exhibit includes work in sculpture, painting, etching and drawing. In all his mediums Mr. Ely showed considerable skill and understanding. His work is chiefly tall, direct, of very excellent simplicity and design. Although Mr. Ely was best known for his work in sculpture, his paintings are exceedingly interesting—modern, direct, and fresh.

The Institute is also showing, during the same period, the extract of the Eighth Annual Exhibition of Advertising Art, circulated by the Art Directors Club at the Art Center in New York City, and the Fifth Annual Exhibit of Pictorial Photography in America.

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**Allied Artists of America, Fine Arts Galleries, 215 West 57th St.**—Seventh Annual Exhibition of the Allied Artists of America, to May 4th.

**American Art Association, Anderson Galleries, Inc., 30 East 57th St.**—Exhibition of paintings by Sarah E. Hanley, to April 19th. Paintings, watercolors and drawings by Mary T. Robinson, recent photographs by Mrs. Charles R. Hook, paintings by Mrs. Arnold Genthe and photographs by Mrs. Charles R. Hook, to April 20th. Annual exhibition of the Salons of America, April 22nd to May 10th.

**"An American Place," 509 Madison Ave.**—Exhibition of twenty-seven new paintings by Arthur G. Dove, to April 29th.

**Arden Gallery, 460 Park Ave.**—Seventh annual exhibition of the New York chapter of the American Society of Landscape Architects, garden sculpture, garden furniture, animal pottery by Wharton Esherick, carved furniture by Carol French, rugs and ceramics by Varnum Poor, through the spring.

**Art Center, 65 East 56th St.**—Paintings by Marion Gray Traver and by Gilles Francklyn, textile designs shown by the Art Alliance of America and paintings by Frances E. O'Brien, to April 26th. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

**Babcock Art Galleries, 5 East 57th St.**—Exhibition of watercolors by Captain Vivian Guy, to May 3rd.

**Balzac Galleries, 102 East 57th St.**—Exhibition of paintings by Jean Dufy, to May 5th.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—Exhibition of work by pupils of the Educational Alliance Art School, through April 22nd. National Junior League exhibit, April 23rd to May 4th.

**Belmont Galleries, 576 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 603 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVth, XVIth and XVIIth century English school.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Exhibition of work from the School of Architecture of the Vienna Academy of Fine Arts, opening April 21st. Metcalf collection of oriental rugs, to May 1st.

**James D. Brown, 508 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brummer Gallery, 27 East 57th St.**—Exhibition of paintings by Rouault, to May 3rd.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Decorative paintings, through April.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 600 Madison Ave.**—Exhibition of the Quaritch Wales collection of Khmer sculpture.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of thirty French painters and etchers of 1930, to May 10th.

**Charles of London, 730 Fifth Ave. (the Hecksher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—A group of American paintings, through April.

**De Hauke Galleries, 3 East 51st St.**—Exhibition of cubism from 1910 to 1913, from important European collections, to April 30th.

**Delphic Studios, 9 East 57th St.**—Exhibition of recent paintings by Carlos Merida, through April. Watercolors by a group of Boston painters and portraits by Martha Crocker, to April 27th.

**Demotte, Inc., 9 East 78th St.**—Exhibition of seventeen Virgins, synthesizing art in France from the XIIIth to the XVIIth century, to April 28th.

**Downtown Gallery, 113 West 13th St.**—Paintings, sculptures and prints by leading contemporary American artists, through April. Exhibition of paintings and drawings by Ben Shahn to April 27th. Exhibition of paintings and sculpture by 20 contemporary American artists in the Daylight Gallery, opening April 19th.

**A. S. Drey, 650 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Paintings by Nura and watercolors by Herman Trunk, to April 30th.

**Durand-Ruel Galleries, 12 East 57th St.**—Exhibition of paintings by Albert André, to April 26th.

**Ehrlich Galleries, 36 East 57th St.**—Exhibition of a collection of early American miniatures by Copley, Malbone, Sully, etc., to April 20th.

**Ferargli Galleries, 37 East 57th St.**—Little American masterpieces and etchings by A. L. Groll, to April 26th. Spring exhibition of garden sculpture.

**The Fifteen Gallery, 37 West 57th St.**—Paintings by Hanns T. Scheidacker, to April 19th. Oils and watercolors by Herman F. Nagel, to April 26th. Watercolors by Armand Wagny, April 21st to May 3rd.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Special exhibition of sculpture for house, garden and grounds, through April. Sculpture by Gertrude Lathrop, paintings by I. Pulis Lathrop and illustrations by Dorothy Lathrop on the second floor and, on the third floor, paintings by Rachel Hartley, Marion Hawthorne, Gladys Brannigan, L. Scott Bower and Alice Judson, to April 28th.

**G. R. D. Studio, 58 West 55th St.**—Exhibition of paintings by Nora Benjamin, Caroline Durieux, Susan Frazier and M. Lois Murphy.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.**—Exhibition of paintings by Anthony Thieme, to May 3rd.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Sculpture by Bessie Potter Vonnob, to April 19th. Drawings by Helen Willis, through April 26th. Work of students of the Grand Central School of Art, to April 19th. Special exhibition of two paintings by Eugene F. Savage, to April 26th. Garden paintings by Edmund Graecen, April 22nd to May 3rd.

**Hackett Galleries, 9 East 57th St.**—Exhibition of paintings by Dietz Edzard, to April 26th.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of lithographs by Currier and Ives and etchings and drawings by Augustus John, through April.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Contemporary American art.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIIth century artists and other old masters.

**Kennedy Galleries, 785 Fifth Ave.**—Exhibition of etchings and lithographs by Arthur B. Davies, through April.

**Keppel Galleries, 16 East 57th St.**—Exhibition of etchings and dry points by Cadwallader Washburn, to May 5th.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleeman-Thorman Galleries, Ltd., 575 Madison Ave.**—Exhibition of etchings, lithographs and drawings by Albert Sterner, through April.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Primitive negro art.

**Knoedler Galleries, 14 East 57th St.**—Exhibition of pastoral and landscape etchings and engravings, to May 2nd.

**Kraushaar Galleries, 650 Fifth Ave.**—Exhibition of paintings by John Sloan, to April 26th.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Carnegie Playhouse, 146 West 57th St.**—Exhibition of New England landscapes by Albertus E. Jones, to April 26th.

**Little Gallery, 29 West 56th St.**—Hand wrought silver.

**Macbeth Gallery, 15 East 57th St.**—Landscapes by Harry Leith-Ross, to April 14th. Russia in watercolors, by Eliot O'Hara, to April 29th.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of etchings by contemporary artists.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Exhibition of the H. O. Havemeyer collection, through November 2nd. Loan exhibition of Japanese peasant art, opening April 21st. European and American samplers of the XVIIIth through the XIXth century, etchings by the Tiepolo family, prints (selected masterpieces) and prints by Winslow Homer continued.

**Milch Galleries, 108 West 57th St.**—Watercolors by John Whorf, to April 26th.

**Montross Gallery, 785 Fifth Avenue.**—Exhibition of paintings by Agnes Potter van Ryn, to May 3rd.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Paintings by Hanna Philippovich, to April 28th.

**Museum of French Art, 22 East 60th St.**—Tenth official loan exhibition, illustrating the relations of the Marquis de Lafayette with this country, to May 2nd.

**Museum of Modern Art, 730 Fifth Ave.**—Exhibition of early Burchfields and paintings by painters under thirty-five, to April 23rd.

**National Academy of Design, 215 West 57th St.**—Annual members exhibition.

**National Arts Club, 15 Gramercy Park.**—Third annual exhibition by Junior Artist members of the Club. Members Annual Exhibition of small paintings, through the summer.

**National Association of Women Painters and Sculptors, 17 East 62nd St.**—Exhibition of portrait paintings and drawings by Glenn Means, to April 19th.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of recent work of Hilaire Hiler, to April 19th. One-man show of the recent work of Pega Blumberg, April 21st to May 3rd.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, through April. Room 321. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newhouse Galleries, 11 East 57th St.**—Decorative portraits and landscapes of the XVIIIth century.

**Arthur U. Newton, 665 Fifth Ave.**—Paintings by XVIIIth century English masters.

**O'Hana and O'Hana, Inc., 148 East 50th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Seventh exhibition, selected by William Zorach, to May 15th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits of famous persons by well known sculptors.

**The Potter's Shop, 755 Madison Ave.**—Exhibition of porch decorations and woodcuts by William Muir, April 30th to May 14th.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of paintings by old masters and modern French and American artists.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Art Center, Riverside Drive at 103rd St.**—Exhibition of contemporary American art, through April.

**Rosenbach Galleries, 15 East 51st St.**—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen, through April.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Marie Sterner Galleries, 11 East 57th St.**—Exhibition of paintings and watercolors by Gallibert, to April 25th.

**The Three Arts Club, 340 West 85th St.**—Exhibition of cartoons by John Held, Jr., Peter Arno, Gluyas Williams, Cecil Beaton, and lamps designed by Warren 26th.

**Howard Young Galleries, 634 Fifth Ave.**—Architectural and floral paintings of the XVIIIth and XVIIth centuries, to April E. Cox, to May 2nd.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Exhibition of paintings by Matisse, Picasso, Derain, Dufy and Segonzac, to continue through the summer.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of furniture, paneled rooms, porcelain, silver, sporting prints and needlework.

**Weyhe Gallery, 794 Lexington Ave.**—Drawings and lithographs by Adolf Dehn and sculpture by John Flannagan, to April 26th.

**Wildenstein Galleries, 641 Fifth Ave.**—Exhibition of paintings and watercolors by Walter Gay to April 19th. Old and modern French masters.

**Yamanaka Galleries, 630 Fifth Ave.**—Works of art from Japan and China.

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early in June.

## CHICAGO

An exhibition of springtime landscapes by the Japanese master, Hiroshige, was opened in the Hutchinson Wing galleries of the Art Institute, on April 15th to continue until June 30th. The prints exhibited were selected from the Clarence Buckingham collection.

On May 1st, there will be opened at the Art Institute an exhibition of contemporary Belgian art, made up of about one hundred paintings and

thirty pieces of sculpture. Among the latter will be work by Meunier, whose one-man show a few years ago at the Art Institute created so much interest. There will also be a few prints. The artists of Belgium have always been deeply interested in nature and in the poetry of labor and they still are, as the coming exhibition will illustrate.

An exhibition of paintings by Eustace Stoenesco opened in the galleries of M. Knoedler and Company on April 14th, where it will remain through the 26th.

## BOSTON

The Museum of Fine Arts has announced the following exhibitions for the month of May: etchings by George E. Burr; etchings and engravings by Hogarth; drawings and watercolors by Sandby; XVIIIth century English porcelains made at Chelsea; paintings from the Copley Society; and prints and book illustrations by Auguste Lepere, lent by William A. Sargent.

Through April 12th the Guild of Boston Artists showed paintings by Frederick A. Bosley. The large collection of paintings of Ireland by Irish painters at Grace Horne's Galleries closed on the 18th. Other recent exhibitions at the latter galleries included watercolors by Hester B. Adlercron; ten pieces of animal sculpture by Hester Bancroft; and pastels of the East Indies, Morocco and Boston by Virginia Lee Welch.

At the Vose Galleries the work of five Boston artists—Carl G. Cutler, Charles Hopkinson, Marion Monks Chase, Charles Hovey Pepper and Harley Perkins—who exhibited recently at the Harvard Society of Contemporary Art, was seen through April 12th. This group consisted of watercolors, but oils by Miss Chase were also shown.

At the Schervée Studios a one-man show of etchings by Jean-Louis Forain, who is especially famous for his depiction of subjects drawn from the law courts and from the Bible are shown through April 30th.

At Goodspeed's an exhibition of new etchings by Hans Kleiber of Wyoming was recently hung. A new collection of Audubon prints was put on view at the same time.

Other Boston showings include equestrian and figure portraits by Professor Richard B. Adams and etchings by Dwight C. Sturgis at the Casson Galleries; and paintings of scenes in Cuernavaca, Mexico, by Mrs. Margaret Newton Allen, at the Speech Readers' Guild of Boston.

Until April 29th the Doll and Richards galleries are showing a collection of pencil portraits by Ethel Machanic, of which twenty-seven out of the twenty-eight shown are loaned for the exhibition.



FLORENTINE CHAIR, CIRCA 1480, WITH THE COAT OF ARMS OF THE STROZZI FAMILY  
Included in the sale of the Figdor collection at Cassirer's, Berlin,  
early in June.

## PHILADELPHIA

During May, the Art Alliance of Philadelphia, with the cooperation of the Curtis Institute, the Penn Athletic Club, the Fairmount Park Art Association and other representative groups, will direct the Sixth Exhibition of Sculpture-in-the-Open-Air, to be staged in historic Rittenhouse Square. Many of the best known sculptors in the United States contribute to these outdoor exhibitions

and eminent sculptors are cooperating for this year's showing in New York, Chicago and Boston. Prizes will be awarded.

Other May exhibitions announced by the Art Alliance, to be held in their galleries at 251 South 18th Street, include a collection of American prints, May 2nd to June 2nd; paintings in oil and tempera by Glenn O. Coleman, May 6th to June 8th; and an exhibition of watercolors by Emil J. Blotz, which opened on the 29th of April and will remain until June 8th.

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IMPORTANT PAINTINGS BY OLD MASTERS  
ANTIQUE WORKS OF ART

TAPESTRIES FURNITURE

510 Madison Avenue (4th floor) New York